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### LITERATURE.

*The Life and Times of Prince Charles Stuart.*  
By A. C. Ewald, F.S.A. (London: Chapman & Hall, 1875.)

MR. EWALD gives in these volumes a readable account of the last scene in the independent annals of Scotland, and has collected some new information about the earlier life of the Young Pretender which was so full of promise, and his later life which was so full of misery. It nevertheless is a pity that some other subject in the many untrodden fields of history had not attracted his pen rather than the thrice-told tale of the '45. His narrative of the Rebellion will not bear comparison with those of Scott or Chambers, who wrote with the aid of the *genius loci* and while the spirit which animated the actors in the defeated cause had not yet entirely fled. As it is impossible to hear the Jacobite songs now sung as they were in the last generation, so it is scarcely possible to trace the Jacobite history with that vividness and reality which gave its charm to this romantic epilogue closing in Britain the mediæval and opening through her whole extent the modern portion of her book of fate. Nor can any discoveries in the Records, of immense value for earlier periods, make up for this necessary deficiency in the recent historian of events which those who described them fifty years ago became acquainted with by the personal narratives of actors and spectators, or their immediate descendants. For the life of the Young Pretender Mr. Ewald has been able to do more, and it is a psychological study of some interest to observe how the gallant youth, who had in him the blood of the Sobieskis as well as of the Stuarts, was changed by disappointment and dissipation into a weak and worthless old man. But such a change is no novelty, and the life of Charles Stuart, apart from his share in the rebellion, had nothing which entitles him to have his times recounted as an appendage to his biography. The chief result of this book is, indeed, to show how much wiser in their generation were the authors who filled their canvas even with minute details and anecdotes of 1745 and 1746, and let a few pages suffice for the twenty-five previous years of Charles's Italian education and experience of the French Court, as well as for the forty subsequent years of his obscure life as a wanderer over the face of Europe—an unsuccessful suppliant at foreign Courts, equally despicable in his relations with his family and his friends, his mistress and his wife. But it may, perhaps, be useful to read once more the lesson, how fortunate

has been the failure of his enterprise, which saved Britain from a relapse into hereditary royalty by divine right, and from a second restoration of the Stuarts.

Mr. Ewald supposes some spectator at the *levée* which was held in Rome in the close of 1720 to do honour to the infant Charles Edward, recalling the tragic fate of his ill-starred race. The reflections of this imaginary spectator contain some imaginary history, for we know no authority for making James II. begin "a troublous reign by slaying his own nephews." The Douglasses who got "the black dinner" in Edinburgh Castle were grandnephews of James I., not nephews of his son. So also the statement "that the fifth James was driven mad by his turbulent nobles" is an exaggeration of the condition of depression in which the father of Mary was when he uttered the famous saying that, as the Crown had come with a lass, it would pass from his house with a lass. That Mary, "after a career of infamy, expiated her sins upon the scaffold" may be true, though Mr. Hosack's and Mr. Skelton's recent works show that careful investigators are of an opposite opinion; but it is certainly not a reflection likely to have occurred to a Jacobite or a Roman. Such points would scarcely deserve notice were it not that, as some other indications show—e.g., the writing Duddington for Duddingston, and Scott of Ancran for Ancrum, speaking of "Charles's ilk," and making "the Saxon bite the dust" at Bannockburn—Mr. Ewald is somewhat careless in dealing with the early history and the topography of Scotland.

The early life of Charles had nothing memorable, except his initiation in the art of war. When a boy of fifteen under the Duke of Liria at the siege of Gaeta, which the son of the greatest military genius of the Stuart race won for Don Carlos, Charles gained his cousin's favourable opinion for his coolness under fire. Liria writes to his brother, the Duke of Fitz-James:—

"This Prince discovers that in great Princes whom nature marks out for heroes valour does not want for number of years. . . . I wish to God that some of the greatest sticklers in England against the family of the Stuarts had been eyewitnesses of this Prince's resolution during that siege, and I am firmly persuaded that they would soon change their way of thinking. In his very countenance I discover something so happy that presages to him the greatest felicity."

Though more acute observers already preferred his brother Henry, the general voice coincided in Berwick's good opinion of the fine person, the princely bearing, and fair talents of the Young Pretender. We agree with Mr. Ewald that Lord Stanhope has laid too much stress on defects in spelling, and that Charles appears to have possessed "culture and accomplishments rather above the average than below it." Still there is no reason to doubt that his inclination was towards active pursuits—hunting, shooting, golfing, boxing, rather than learning. In January 1744 he left Rome in disguise to avoid the notice of the active English diplomatists at the Italian courts, and went to France. His expectation of aid from the French was disappointed by the retreat of Marshal Saxe and Admiral

Roquefeuille, who felt unable to cope with the English Channel-fleet under Sir John Norris. Many of their ships were lost in the attempt to regain the French coast, but Charles himself escaped. The French having declined all further assistance, Charles, with the daring of youth, and buoyed up by the advice of some Irish adventurers, determined to attempt single-handed to recover his father's kingdom, and sailed for Scotland with two small vessels, the *Elizabeth* and *La Douelle*, on July 13, 1745. He had with him only seven followers, 180,000 livres borrowed from the bankers Waters, 1,500 *fusils*, 1,800 broadswords, and twenty small field-pieces. The *Elizabeth*, with all the munitions of war, had to put back after an engagement with the *Lion*, but Charles and his friends in the *La Douelle* landed on August 2 at Erisca, a small island between Barra and South Uist.

The leading events in the Rebellion are well described by Mr. Ewald, and the reader is enabled to follow (though a more exact statement of dates would have been desirable) that marvellous march which, favoured by fortune and the absence of a competent antagonist, rather than by military skill on his part or that of his officers, brought the Prince in little more than three months from August 19, when he raised the standard at Glenfinnan, to Derby, within 130 miles of London, on December 5. The only real resistance he met was overcome by the victory of Prestonpans; but, though neither the Scotch Lowlands nor the Northern or Midland Counties of England rose for the Government, Charles received few recruits from the peaceful population of the country through which he passed. A few gentlemen of the higher ranks joined him in Manchester; the Jacobite gentry in Wales were believed to be on the eve of doing so; and he had some slender promise of aid even in London, where the Hanoverian King was not popular. But, in substance, it was a Highland host of not more than 5,000 men, without adequate arms or munitions, with many private jealousies between the clans and the Irish and Scotch officers, which for a moment made it seem possible that a kingdom might have been won by outmarching Cumberland and making a sudden dash on London. Contrary to the opinion of the Prince, but with a unanimity rare in the counsels of his camp, a retreat was determined on. Mr. Ewald surprises us by the statement that

"it is universally admitted that the advice given by Lord George Murray and the Chieftains was unsound. Had the Prince been permitted to carry out his intentions of advancing upon London, he would have taken his prosperity at the flood and been led on to fortune."

Lord Stanhope, it is true, has expressed a similar opinion, but we are not aware that any other author of weight has accepted it. Scott and Chambers are on this point at one with Burton and Buckle. The most that can be said is expressed in Hallam's judicious verdict: "It is absurd to suppose that they could have been really successful by marching onward, though their defeat might have been more glorious at Finchley than at Culloden." After reading Lord Stanhope's history, to which he gives the too flattering

character of acuteness and impartiality, Hallam added: "I am persuaded that either the Duke of Cumberland must have overtaken him before he reached London, or that his small army would have been beaten by the King." In judging of the probabilities of this question it must be remembered that George himself, Lord Stair, the Commander in Chief, and Cumberland, were commanders of very different calibre from Cope. Of the demoralising retreat, the rout of Culloden—where neither the choice of the ground nor the conduct of the battle proves Charles to have possessed the talents of a general—and his romantic adventures in the Highlands and Hebrides, which did prove him to possess the courage which can bear adversity when accompanied by the excitement of adventure, Mr. Ewald has also given a good narrative. He is less successful in the description of character. Readers who would know the actors in this little drama of history, would do better to read Mr. Burton's *Lives of Forbes of Culloden*, and Lord Lovat, or the contemporary narrative of Lockhart of Carnwath. Early in October, 1746, Charles landed in Brittany, and the brief interval of his life which is really historic was followed by nearly half a century of the tedium of exile, under which his weak character sank lower and lower, until the man who had borne the risks of the battle-field with bravery and the hazards of escape after his defeat with cheerfulness found a coward's refuge in the bottle. On this dark period of his biography Mr. Ewald has thrown considerable light, and, though the main incidents were known, he has filled in several of the gaps in the melancholy story. We see him first at the Court of France, an unwelcome guest, or receiving a more generous hospitality from nobles like the Duke de Bouillon; then making a short visit to Madrid, where the Spaniards gave him an equally cold reception; and on his return to Paris, in consequence of the Treaty of Aix la Chapelle, arrested and expelled. He took refuge in Avignon, where he was rejoined by his mistress, Miss Walkinshaw, and quarrelled with the Archbishop, not on her account, but because he became the patron of boxing-matches, which scandalised the Archiepiscopal Court. Again forced to fly, his movements became obscure, but it appears certain that he twice dared to visit London, in 1750 and in 1752-3. Mr. Ewald thinks, but the evidence is not sufficient, that he came a third time in 1754. On the first visit he made profession of the Protestant faith, to which he had already shown some inclination; but his conversion, if such it can be called, was probably due to pique at the Roman Curia, and his quarrel with his father and brother, when the latter by accepting the Cardinalate cut off one chance of the perpetuation of the Stuart line. Mr. Ewald has omitted one of the most authentic accounts of his conversion, a letter by Charles, preserved by the Jacobite Bishop Forbes, which mentions that he continued a Protestant so late as 1762. He again became a Papist, though at what date is unknown—certainly before his marriage in 1772. His Scotch supporters not unnaturally remonstrated with Charles for his connexion with Miss Walkinshaw, which rendered him

averse to marriage, but, though his affection was already cool, he refused to be dictated to, and their *liaison* was only terminated, in 1760, by her flight with their only child from the brutal treatment into which his intemperance led him. Mr. Ewald rightly rejects as mythical his appearance at the coronation of George III. He had latterly lived chiefly in Switzerland; but on the death of his father returned to Rome and was reconciled to his brother. The Pope, perhaps on account of his Protestant backsliding, refused to give him the title of Prince. In 1772 he at last married. The unfortunate lady was Louisa, Princess of Stolberg, whose beauty and wit won the heart of Alfieri. The story of the love of the Countess of Albany, as she was called, and the Italian poet again introduces the romantic element into the life of Charles, its sole claim to any general interest. It was a romance in which he played a sorry part. Rescued by her lover from the coarse violence of her husband without stain upon her honour, they were separated by the only form of divorce which the Church of Rome allowed, and she lived with the poet till his death, the object of the most intense devotion and the source of some of his most beautiful poems. The divorce had been carried through by the advice of the Cardinal of York, whose character would have been deemed commonplace had not honesty and virtue been rare in his family. After his separation from his wife in 1780 Charles placed his daughter by Miss Walkinshaw, whom he created Countess of Albany, at the head of his house. He lived chiefly at Florence, but returned to Rome a few months before his death on January 31, 1788. His brother became the pensioner of George III., who, with a graceful generosity, placed in 1819 a monument by Canova over the tomb of James III. and his two sons in St. Peter's. The Jacobite Cause, except as a sentimental reminiscence, had been long since buried by Charles Edward himself. "He is not thought of," wrote an English diplomatist from Paris in 1761, "even by the exiles." Surely an unfortunate love of contrast has made the biographer of Algernon Sidney think it worth while to place a full-length picture of such a man before the British public. Æ. J. G. MACKAY.

*A Collection of Chinese Proverbs.* By William Scarborough, Wesleyan Missionary. (London: Trübner & Co., 1875.)

PROVERBS, some one has said, like current coin, bear the stamp of the National Mint and are constantly passing from hand to hand. There is nothing more really national than a proverb. In it are collected the result of wise men's thinking and the expression of universal morality. A large collection of Chinese proverbial phrases like the present is of high value for putting before the European mind materials for judging of the social life and mode of estimating actions common among the Chinese people.

Those make a great mistake who judge morals to be uninteresting, and here lies the hidden cause of the unfavourable judgment respecting Chinese sages and their writings too commonly entertained. If there be any

one point which the Chinese love to discuss, and in discussing which they have been peculiarly successful, it is morality. Nowhere can moral studies reap a richer harvest than among them. Looked at from this point of view the anecdotes, the lives of great men, the literature, the proverbs of that country ought to be regarded as a rich storehouse of information which will amply repay the examination of any one who wishes to obtain illustrations of human conduct in its moral aspects.

Yet there is this disadvantage to the European in the study of Chinese moral writings and proverbial expressions. He has not the men themselves before him. He has not associated with the people in house or market. He has not in his mind the indelible picture of their vivacity in conversation, their sustained cheerfulness, their application to business. The delineation of the national mind which a book of proverbs gives lacks colouring because the reader has not seen the people who use them at home.

A multitude, however, of Mr. Scarborough's proverbs are instinct with life because they place the occupations and productions of the country before the reader. "Whether you are my relative or not, my turnips are three hundred cash per hundred-weight." "The fisherman patiently waits till the shoal comes, and, if not large fish, he gets small ones." "They rush east; they rush west; and all for the sake of a profit small as a fly's head." "Even if Kwán lau ye, the mirror of justice, were selling bean-curd, good as may be the man, the article is certainly poor."

It is difficult to keep a proverb within rigid boundaries. Generally speaking a proverb is a pithy expression containing that sort of colloquial wisdom which adds liveliness and force to conversation. Proverbs greatly improve the conversational power of men that are not clever talkers, because they are neatly made by those that have the art of expression, and are capable of being fitly used in a multitude of new situations. They help the unreflecting, and give to their remarks a pungency which they have not originality enough to acquire by expressions of their own.

When the Proverbs of Solomon were collected, and the men of Hezekiah made an appendix to them, it was not the aim of the compilers to limit the proverb to the maxims of descriptive wisdom. Instead of restricting themselves to the indicative mood, the proper sphere of the proverb, many imperative expressions and descriptive paragraphs of great length were introduced.

Mr. Scarborough has felt difficulty in fixing the limits of the Chinese proverbs, 2,720 in number, which he has inserted in his book. Some are classical quotations, and these might be greatly multiplied. A native scholar that I formerly knew said that the whole of the *She king* was in the colloquial of Peking. Now this work consists of 315 poems in the ancient language, and of various lengths. Classical quotations serve the same uses as proverbs, and in a country like China, where there has been no change of language through foreign invasion, and where the new vernacular exhibits



no important admixture of new roots, it is quite possible that the poetical expressions of antiquity should, as the effect of education, keep their place to a large extent among the current phrases of the existing colloquial.

The universal practice of writing antithetical sentences on paper or silk to suspend in houses has originated thousands of proverbial expressions. On the door-posts of houses, in the reception-halls, under the roofs of temples, they constantly meet the eye. There are proverbs peculiar to every profession, and connected with the life of every national hero.

The nature of the language also is peculiarly well suited to the growth of proverbs. The rhythmical construction of sentences is an inseparable adjunct of popular speech. Words are never encumbered with terminations or prefixes, but retain in all cases their monosyllabic character. Mood and tense are so indefinite that they are often to be gathered only from the adjoining sentences. A sentence is often either historical or imperative, conditional, indicative, or infinitive, as the context requires. Consequently every well-constructed sentence may become proverbial without much hindrance if it contains in it any idea capable of general application. For example, *c'hien hia tsz kwo c'hiau*, "Lead a blind man over a bridge," 1888, may be translated in any of the moods just mentioned.

Buddhism has added greatly to the number of Chinese proverbs. "Look not at the gilt face. Look at Buddha's face." That is, "Look not at the golden outside. Look at it as being Buddha, the compassionate one." Images of Buddha are always gilt over the whole surface. "Perform perpetually acts of charity: do all secret works of merit." Here the Buddhist law of moral causation is taken for granted. This secret law, invariably operative, necessarily produces retributory effects after every human action, and occasions all the joy and sorrow that falls to the lot of men. This atheistic law of causation is made the ground of Buddhist exhortations to a virtuous life and works of charity. Without the recognition of God Buddhism contrives to be a very charitable religion, encouraging a selfish desire of happiness by so doing.

There is a touch of the homely and the practical in the great mass of Chinese proverbs:—

"Brothers in the morning, enemies at night."

"A man known well is a treasure."

"A prodigal when he repents becomes a priceless treasure."

"Every man loves his own skin and flesh."

"If you honour your parents at home why go afar to burn incense?"

"Out of the broken kiln come very good tiles."

"Stoop not in the melon-field to draw up your boots. Stay not under the plum-tree to adjust your hat."

"If you look before and behind food and clothing will never be wanting."

Mr. Scarborough's collection contains probably not more than a fifth of the whole number of Chinese proverbs, for the industry of European collectors finds more than 10,000 in copious languages like the Russian. But he has many more than Mr. Doolittle, just as Mr. Doolittle had many more than those

which were inserted by Père Premare in his *Notitia Linguae Sinicae*.

The translation might sometimes be more accurate. For the double sentence *Tsai san sui chung shih Ti yi mo c'hi sin*, the author renders "Of all important things the first is not to cheat the conscience." Should not the sense rather be given as follows:—"Put attention to your business in the second and third place, and let the first thing be not to cheat conscience"?

For English readers many expressions need explanation, as in 1726, "To promise much and give little." The Chinese original is *Shwo ta hwa, yung siao ch'ien*, "To speak in great words and use small coins in payment." In bad times Chinese copper coins are made small. Many are cast in private mints to defraud the Government. Consequently, an immense number of small coins are in circulation which are only worth what they weigh, or are counted two for one or refused altogether to be received as payment.

The addition of rhyme is not an advantage. There is usually none in the original, and its introduction hampers the translation. Neatness characterises the native proverb. There is in it a wonderful accuracy in the balancing of the parts and of the individual words of which they are composed. The aim of a translator should be as nearly as he can to attain a like neatness of expression in English.

This book can be strongly recommended to three classes of readers. To collectors of proverbs it will be indispensable on account of its extent and its being conveniently divided into heads. To those who wish to know how the Chinese people think, it will prove full of suggestiveness. To students of the language it supplies 2,720 genuine sentences, partly in classical language and partly in colloquial. JOSEPH EDKINS.

#### HAUSRATH ON THE CHRISTIAN EPOCH.

*Neutestamentliche Zeitgeschichte*. By Dr. A. Hausrath. First edition in three parts, 1868-74. Second edition, in four parts: First part, "The Time of Jesus;" 1873: second part, "The Time of the Apostles," exclusive of Paul; 1875. (Heidelberg: Bassermann.)

HISTORY, written for the general reader, and extending from Herod to Hadrian, of religious thought and life, and of events which have a certain bearing on religion: this is a sufficiently precise description of Dr. Hausrath's plan with respect to time, scene, and subject, and in some degree to manner of treatment. Certain persons who are somewhat bluntly told in the preface to the second edition that he knows what he is about, must have been essentially critics of the title. This has in fact been used, before and since, not exactly as he uses it; but whatever may be thought of the title, the chief thing to be remembered about the subject is that "sacred" and "profane" history are not treated (for the inclusion or exclusion of either) as foreground and background. The plan tends, in fact, to break down the distinction; but any such levelling effect by no means exhausts the design, and is only incidental to the exhibition of

the whole subject in the unity he believes it to have. And it must not be supposed that the levelling effect is complete. It is almost a play upon words, but the very title is undoubtedly used to remind us that the distinction between the temporal and the eternal is intended to be preserved.\* The author holds that the life and death of Jesus were divine events having an eternal significance, as other events are not, and yet believes that the temporal history can be told in all but complete independence of this significance, which he treats with great reserve. The reserve is still greater in the second edition than in the first, and has caused some remarkable omissions. These need not be due to change of mind; they might be merely a stricter limitation of the historian's province: that, however, some change has taken place in the five years between the two editions, some movement away from the traditional point of view, is clear, if only from this—the Fourth Gospel, which was used in the first edition as a source of direct information, is now used only for its own sake in relation to the age of Hadrian.

It is something new to see such a subject treated by a German scholar with much attention to literary form, or any consideration of the demands of the general reader. Allowance being made for occasional repetition and prolixity in the parts still in their first edition, and, it must positively be added, for some sad doggerel in translations from the poets, the work is really a work of art. Nor is the art employed in imposing on the facts that unity which it is the author's aim to bring out of them. The unity comes out gradually and naturally as we advance: the most conspicuous instance of its deliberate exposition is in the last quarter of the work, which describes, among other phenomena of the Flavian age, the double tendency of assimilation as well as antagonism between Christian and Pagan; and, certainly not without art but with success too, endeavours to make it intelligible that the composer of the canonical Acts and the author of the Fourth Gospel should be contemporaries of Plutarch and Tacitus. At the beginning, of course, the two streams of civilisation have to be traced quite separately. Accordingly there are introductory chapters about Judaism and Paganism, serviceable expositions, luminous and with no want of detail: still, estimating them by the high standard which the author is entitled to have applied to his work, we see that he is not so much on his own ground as in New-Testament history proper. Neither of the two expositions is so sympathetic as the work of some who suppose Christianity circumscribed by a stricter boundary; perhaps, indeed, the shadows of Paganism and Judaism have been half involuntarily deepened for fear the reader might not appreciate the brightness of a purely human presentation of Christianity. In the Jewish part, that which is peculiar to the people might have been distinguished better from what is normal elsewhere; and this sort of want of serious generalisation, very ill compensated by an

\* See especially the last two paragraphs of vol. i., on the trial of Jesus.

abundant use of the popular generalisation expressed by the word *Oriental*, is especially palpable in a work of comprehensive design. In the wider but more familiar field of Pagan culture, the defects are rather in precision than in generalisation. The leading thought of the section devoted to this subject is the rise and progress of "dualism," the process through which man becomes conscious of an inner and an outer world, a here and a there, a now and a hereafter, and oppressed by a want which Christianity is supposed to have supplied or to be supplying. There can be no question of the importance of forcibly bringing out this idea, or of the success with which Hausrath has done it, as far as concerns what may be called panoramic effect. But we want history, and his exposition of the history of the tendency in question is in some respects misleading. It is made too much to appear as if dualism in the above sense was a thing the world learnt of Plato. Everybody knows there are circumstances which give a sort of plausibility to such a theory. But it cannot be true that the schools which came after Plato, and in particular the Stoics, were in any important degree his disciples in this matter, even indirectly in the capacity of antagonists. Hausrath does not ignore the political and other causes which drove or led men into dualism, but he seems to consider them rather as circumstances favourable to Plato's influence. Still later, indeed, Plato did exert a powerful direct influence, but it is one of the inconveniences of Hausrath's way of telling the story that it disguises the true character of this influence by making literary revival appear to be continuous tradition. It is, unfortunately, this later period that brings out the chief faults of the section on Paganism. There is the usual exaggeration of the downfall of the old religions (ii. 12, 67), and the usual disposition to represent as "utterly degraded," in Dr. Merivale's words, "the age which furnished the first votaries to the Gospel."\* But not to dwell on matters of opinion, there is a clear want of strictness in the dating of manners and ideas. The section is correctly headed "State of religious life under the Empire," and is for this very reason not what the case requires. During the New-Testament period and before it, a revival of religion and of superstition went on within Paganism. This forms a vital part of our author's general subject, but it is simply obscured by commencing with a dateless description in which Lucian, and actually Philostratus, are employed either without scruple or with the most transparent excuses (ii. 49), to report upon the state of religious life in the time of St. Paul.

This, after all, brilliant and suggestive section nearly fills the first quarter of the second volume, which appeared last spring in a second edition. The rest of the volume deals with what passed in Palestine and out of it between the death of Jesus and St. Paul's appearance on the scene. Apart from a fault or misfortune of arrangement, to be noticed below, the execution of this volume

has the good qualities of its first quarter; and its narrative character does not expose the writer to the difficulties just pointed out. The third volume will contain the life of St. Paul. This has appeared before, not only in the first edition of the present work, but, with slight differences, in the author's separate publication, *Der Apostel Paulus*, as the catalogues and advertisements would have done well to announce. Here the author is in his strength, though he somewhat abuses his strength when he assumes that he can afford to dispose of certain difficulties connected with the Epistle to the Romans by saying nothing about it in the strictly biographical part. This is, however, a most interesting and, with some reserves, thoroughly realised piece of work, not as a guide-book to travellers in the track of the Apostle, but as a study of character in action hardly less vivid than that by M. Renan, and certainly more sympathetic with its subject. St. Paul's doctrine is intelligibly and credibly expounded; yet perhaps it is not sufficiently connected with character and action to produce that air of internal unity which puts everything in its place. St. Paul has been so much the apostle of us Protestant Gentiles that there has been too much disposition, even among critical enquirers, to estimate his permanent services by crediting him with the theoretical part of any solution which Christianity has offered of the riddles of life. In the present work it is naturally made out that he won the theoretical victory over dualism. But this leads to a sort of inconsistency. For if St. Paul overcomes dualism, what is left for the Fourth Gospel to do? It overcomes dualism a second time.\* Indeed, unless Pauline doctrine is explained in close relation to its creator, the historian can hardly avoid this slaying of the slain.

So far as the New Testament is directly concerned, we have already done with the more historical part of the history; nearly all the rest being necessarily, without any fault of the writer's, controversy in a historical form. The life of Jesus ends the first volume, and ends it with his death. The resurrection of the community, as Ewald calls it, is the subject of two chapters written (all but one strange clause) with especial care, and forming a good specimen of the author's graver style (ii. 298-314); though they would probably be more effective if they were not separated by two-thirds of a volume from what they would naturally succeed. The appearances of Christ after death are explained in general terms by what is called in Germany the "vision hypothesis," that is to say, they are supposed to have the same kind of reality as religious experiences in other times and places. The six instances of St. Paul's list (1 Cor. xv. 5-8) are accepted as bare facts, and two of them recognised as in some degree accessible in detail. One of these is of course the appearance to St. Paul himself; the other is the appearance to "above five hundred brethren at once," which Hausrath (after Volkmar, whom he does not name) identifies with the event

described in the Acts as the descent of the Spirit on the day of Pentecost. He distinctly renounces (ii. 303) all attempt at eliciting the facts of the other cases: the accounts, he says, are too fluctuating and too recent. Considering that he did not invent it himself, it is remarkable that he should find the vision hypothesis quite satisfactory on these terms; for he leaves unexplained, not only the varying accounts, but certain essential features of the cycle as a whole. He cannot, surely, himself believe that his general reasoning, or any general reasoning, will explain what he nevertheless accepts as a fact, the existence on the "third day" of a conviction that Christ had risen from the dead early that morning. Certainly there are things which we must be content not to know; but, then, we must be content in such cases not to speak of complete and easy explanations (ii. 300, 303). Meanwhile it is very curious that, with all its careful writing, his text contains the trace of an attempt to give a special explanation of the "third day." He speaks quite allusively (ii. 304) of the "vacant grave," and this can only be a survival of some hypothesis like Ewald's, that the grave was vacant accidentally.

One can judge of Hausrath's probable reluctance to dwell on a hypothesis which seemed to found Christianity on an accident, by the earnestness with which he meets the charge of founding it on an illusion. Visions, he says, were not the foundation of Christianity; they were not indispensable means of its foundation, though they might be an inevitable accompaniment; vision and foundation were both effects, small and great, of a common cause, the impression produced by Jesus on those who had walked with him in Galilee and at Jerusalem (ii. 303, f., 298). The explanation is easily given, but no careful writing will make it good if it has not virtually been made good at an earlier stage. If we are to understand a little how the life and words of Jesus can so have come back to the remembrance of the disciples as to raise them to the height they reached, it must be because we have entered a little into the original impression. All depends, so far as anything depends on the historian, on what he can do for us there. It seems to me that Hausrath has gone far towards realising his own ideal; that is, towards doing what can be done by a writer who marks out for himself a province of so-called temporal history. It is another question whether this delimitation represents any true division of labour, or is practically an arrangement for making it nobody's business to go to the root of the matter.

It would be out of place even to enumerate the solutions of contested questions which are adopted in these volumes. Among comparative novelties, however, may be mentioned Keim's chronology, which places the gospel history in the years 34, 35; the importance consequently attached to the Samaritan movement of that date, which was the immediate occasion of Pilate's official ruin; the theory that the composer of the Acts made much use, and some misuse, of Josephus (iii. 422 ff.); and the author's own particular form of the schemes for dividing the Second Epistle to the Corinthians.

\* Hausrath, ii. 35, 42, taken together with the remarkable declaration of iii. 102, which reads as if deliberately intended to contradict, not exactly Dr. Merivale, but the opening paragraphs of Baur's *Kirchengeschichte*.

\* Compare the chapters, "Die neue Menschheit" and "Die neue Welt," in the part about St. Paul, with those entitled "Die Logosvorstellung des vierten Evangelisten" and "Umsetzung der urchristlichen Vorstellungen," towards the end of the last volume.



His views on the character of particular books are generally of the class which may be described as a moderate retreat from the extreme positions of the old Tübingen school. Excepting the case of epistles from St. Paul to specified congregations, he is extreme as to the number of books affected, but comparatively moderate as to the dates assigned. He is extreme again, or at least uncompromising, as to the amount of art or deliberation attributed to authors and compilers: thus, he does not even take advantage of Overbeck's modification of the Tübingen theory of the Acts. And here, seeing that the English general reader is liable to be dosed with Paley's *Evidences* in his youth, it may be worth while to remind him that the art in question has nothing to do with inventing a religion and imposing it on an unwary generation, but is at worst supposed to consist in remodelling traditions or personating authorities in the interest of the writers' views as against this or that Church party. Altogether there is a great deal about books, and in fact a certain disposition to represent the "hearing of faith" as something on paper. St. Paul appears actually to be imagined reading the Sermon on the Mount before his conversion.

To the countrymen of Grote and Lewis, our author will often appear to rely excessively on the testimony of writers with whom he deals so freely; and the same applies to his use of non-Christian writers, whose books indeed are not thus analysed, but whose characters are often severely treated. Josephus himself, for instance, is very critically handled (iii. 128 ff.); but his account of his own exploits in Galilee is taken seriously enough: so, by the way, are his vertical measurements (i. 34). In Roman history the reader must not look for Dr. Merivale's cautious walking; still less for the thorough-going scepticism of some other English writers.

The work is somewhat disfigured by a good deal of small inaccuracy, and by a tendency to make too much of the statements of the authorities, not merely by way of serious inference or hypothesis, but from the temptation to improve a good thing. It is not worth while to give instances, but the reflection is repeatedly suggested that attention to literary form and consideration of the demands of the general reader would be dearly purchased at the sacrifice of other things characteristic of German workmanship.

However this may be, Hausrath's *Neutestamentliche Zeitgeschichte* is above all a specimen of the higher sort of popular treatise, written at first hand in the most essential parts, and to be read just as any other portion of history is read. In England it might be especially useful as setting forth in intelligible connexion certain acquired results, and also certain views and theories which owe part of their reputation for negativeness and destructiveness to the mere fact that they are too much looked at (when at all) in detail, as comments on other views and theories which have the advantage of possession. If views and theories are too much offered in its pages as acquired results, if they appear in a state of flux which may even make sensible progress

within the limits of a single volume, perhaps it does not the less accurately represent the historical speculation of our time.

C. J. MONRO.

*Explorations in Australia: I. Explorations in Search of Dr. Leichardt and Party. II. From Perth to Adelaide, around the Great Australian Bight. III. From Champion Bay, across the Desert to the Telegraph and Adelaide.* By John Forrest, F.R.G.S. (London: Sampson Low, Marston, Low & Searle, 1875.)

OF all the lands made known to us by the energy of explorers none offer so little to excite the imagination as Australia. In that continent there are no ancient civilisations to be restored to light, no historical problems to be solved, no great features of Nature to be discovered—even important additions to the fauna or flora can now hardly be looked for. But, if the interest be less, the perils of travel are certainly as great in Australia as in Africa; the dangers to be apprehended from the hostility of native races, or from fever, are equalled by the want of the chief necessary of life—water. This is the picture Forrest gives of Western Australia:—

"A great lone land—a wilderness interspersed with salt marshes and lakes, barren hills, and spinifex deserts. It is the Sahara of the south, but a Sahara with few oases of fertility, beyond which is the thin fringe of scattered settlements of the Colony of Western Australia" (p. 2).

It is to the honour of our country that hardy and intrepid men have never been wanting for the dangerous service of exploration, and the loss of whole expeditions rather stimulates than deters them. Mr. Forrest begins his book with a brief *résumé* of the labours of his predecessors in Western Australian discovery—Sturt, Burke, Gregory, Leichardt, Eyre, Warburton, Giles, Gosse, and Ross. Whether it be good fortune, or that his expeditions were better organised, Forrest performed his three important journeys in 1869, 1870, and 1874, without loss of life, limb, or health to any of his party. In this volume he gives us his journals of these expeditions, carefully written at the end of each day. It is unavoidable that journals should be somewhat wearisome and monotonous, but those who will take the trouble to follow Mr. Forrest day by day, will be repaid, not only by many interesting observations, but much more by the contemplation of his energy and perseverance, and of his genuine and unaffected piety.

The first of these journeys was undertaken in search of the remains of the unfortunate Dr. Leichardt, and occupied a period of 113 days; the distance travelled was over 2,000 miles, but the furthest point reached was not 600 miles from Perth. As far as its principal object was concerned the expedition was unsuccessful, no traces of Leichardt or any of his party being found, but much land not known before, and now laid down in the maps, was explored, and that vast depression, partly dry and partly filled with salt water, which Forrest named Lake Barlee, was discovered. These salt-lakes and marshes suggest a remote time when Australia, or at least its lower level, was submerged. Forrest was unable to explore the

whole of Lake Barlee, which in its long narrow shape bears some resemblance to Lake Torrens; it would seem probable that there is some communication between Lake Barlee and the chain of salt-lakes and samphire-swamps to the north of it, like it, long and narrow. By Samphire we suppose the Selsola Kali is to be understood.

The object of the second journey was to reach Adelaide from Perth by way of the south coast, the reverse of Eyre's journey in 1840–1. The loss of life and terrible sufferings endured by Eyre and his party, instead of discouraging, excited the zeal of Mr. Forrest. He set off, March 30, 1870, accompanied by his brother, Mr. Alexander Forrest, two other white men, and two natives. The expedition was supported by a schooner, which was to supply it with stores at Esperance Bay, where there is a settlement, and Israelite Bay, where there is abundance of water, and finally at Port Eucla, an excellent natural harbour, about halfway between Perth and Adelaide. The party accomplished the first two stages without any special difficulty, meeting the schooner at each appointed place, but between Israelite Bay and Eucla Bay they suffered much from thirst, having travelled over 300 miles with only one place where permanent water could be procured. Eucla was reached and the schooner sighted July 2. On the 14th the party left Eucla; not a drop of water was found for the first three days, and Forrest writes in his journal for the 17th:—

"Was obliged to get up twice to bring back the horses, and at four o'clock made a start. The horses were in a very exhausted state; some having difficulty to keep up. About noon I could descry the land turning to the southward, and saw, with great pleasure, we were fast approaching the head of the Great Australian Bight. Reached the sand-patches at the extreme head of the Bight just as the sun was setting, and found abundance of water by digging two feet deep in the sand. Gave the horses as much as I considered it safe for them to have at one time. I have never seen horses in such a state before, and hope never to do so again. The horses, which four days ago were strong and in good condition, now appeared only skeletons, eyes sunk, nostrils dilated, and thoroughly exhausted" (pp. 121–2).

The rest of this journey was through country already explored and partially settled, and the party reached Adelaide on August 12.

Forrest's third and most important expedition was undertaken last year; its object was to obtain information concerning the immense tract of country from which flow the Murchison, Gascoigne, Ashburton, De Grey, Fitz Roy, and other rivers falling into the sea on the western and northern shores of Western Australia, or, in other words, to explore the watershed of that Colony. The direction taken by the expedition was almost due east of the upper waters of the Murchison. The party consisted as before of the two Forrests, two white men, and two natives, and left Perth on March 18. The country up to the watershed of the Murchison, which they reached May 19 and which Forrest places in longitude 119° 54' E., was traversed without difficulty, and appears to be well watered and to produce fine pasture. From thence, through a country in the main miserable and covered with spinifex (*festuca*

*irritans*), they travelled on for over four long months, passing the traces of Gosse and Giles, till on September 27 the expedition arrived at the telegraph which stretches from Adelaide to Port Darwin, cutting Australia into two almost equal parts. Of this wonderful work our author tells us: "The telegraph line is most substantially put up, and well wired, and is very creditable at this spot; large poles of bush timber, often rather crooked, and iron ones here and there." They had one sharp encounter with the natives, the only occasion in all Forrest's travels on which they seem to have seriously annoyed him.

These three journeys have not produced results very favourable to colonisation. Mr. Forrest says of the country discovered in the first: "With reference to the country travelled over, I am of opinion that it is worthless as a pastoral or agricultural district" (p. 70). Of that traversed in his second journey he says: "On our route we passed over many millions of acres of grassy country; but I am sorry to say I believe entirely destitute of permanent water" (p. 129). Of that traversed in his third journey he says: "From the head of the Murchison to the 129th meridian, the boundary of our Colony, I do not think will ever be settled. Of course there are many grassy patches, such as at Windich Springs, the Weld Springs, all around Mount Moore, and other places; but they are so isolated, and of such extent, that it would never pay to stock them. The general character of this immense desert is a gently undulating spinifex desert" (p. 263). Unfavourable as this prospect is, the time may come, though now in the far distant future, when the settlements on the coast will gradually extend inwards; and by the introduction of cattle—which we are told always tends to improve the herbage—by a judicious system of reservoirs, so as both to retain the rain-water and moderate the violence of floods, and by careful planting of trees, even these now inhospitable regions may by degrees be reclaimed. WILLIAM WICKHAM.

*Nero*. By W. W. Story. (London and Edinburgh: W. Blackwood & Sons, 1875.)

EVERYBODY knows a certain uncomplimentary quotation which states that there are some places where angels fear to tread, and characterises briefly the people who do tread there. Nothing is further from our thoughts than to include Mr. Story among the latter class, but at the same time we must confess that the quotation occurred to us with unpleasant frequency while we were reading his play. It is, indeed, remarkable how few of the great modern dramatists or poets have meddled with the personality of Nero, enticing as that personality would seem at first sight to be. Writing under correction, we remember nothing but *Britannicus* to break the stringency of the rule. It may seem at first that the fact is no argument against a fresh poet undertaking what his professional ancestors have shunned. But in reality this is not so. There is something about Nero's *θηριότης* so superhuman that it is incapable of dramatic representation. No

one of the portentous line of the Caesars has been altogether successfully grappled with on the stage, nor are *Cinna*, *Sejanus*, *The Roman Actor* among the happiest efforts of their authors. But of all the Caesars—Augustus, the impassive *carnifex*—Tiberius, with his *di me deaque pejus perdant quam perire me quotidie sentio*—Caligula, holding converse with the elements or wandering whole nights along endless corridors—there is none whose ways are so utterly unrealisable by modern minds as "the implacable beautiful tyrant" who ruled the world for fifteen years and sustained not unworthily the part of Antichrist. Racine in the play already alluded to, Seneca in the beautiful and neglected *Octavia*, have treated single incidents not unsuccessfully. But the whole astounding history has been wisely eschewed hitherto. Shakspeare might have managed but would hardly have attempted its intricacies; Aeschylus alone could have reached the Titanic heights of its strangeness and its crime.

Mr. Story has further complicated the difficulties of his subject by the manner of treatment which he has adopted. The play is a history in the strictest sense: it begins at the death of Claudius and ends with the death-speech of Nero. The writer has apparently read his Tacitus and Suetonius with care, and has laboriously introduced whatever they relate. Not only is a scene devoted to Agrippina's attempt to seduce her son, and another to the proposal of marriage with Sporus, but such minute points as the abortive movement of Subrius Flavius to assassinate the Emperor are retained. Again the style adopted is that of a *tragédie bourgeoise*: "don't" and other such familiar forms abound. Britannicus addresses the husband of Poppaea as "Otho dear." Nero remarks of Seneca "He's a bore." Agrippina says to Pallas, "Well, dear, what is it?" Now, a writer is undoubtedly free to choose his own subject for poetry or for drama; and his choice of the manner in which this subject shall be treated is free also, though in a less degree. But the freedom in both cases is conditional, and means simply that if the treatment is poetically or dramatically good enquiry into the wisdom or propriety of his choice is barred. But if the treatment be not good, if the work as work be not successful, the audacity of his choice in the first instance, or its maladroitness in the second, may fairly be reckoned against him. We think that not even the friends who, as Mr. Story tells us, encouraged him to print this dramatised chronicle, can seriously see distinct and decided goodness therein. It is wanting whether we ask of it a dramatically-presented fable, or are contented with detached studies of character, or (in the most indulgent mood of all) look merely for isolated passages of poetical merit. The fable is a simple versification of Tacitus and Suetonius, a proceeding which, however justifiable and interesting at the time and under the circumstances of Peele and Heywood, has certainly but little justification at the present day. No attempt is made to seize and render the stranger symptoms of Caesarism—its exaltation, not fanciful but real, of the Caesar's passions and fancies

into something diabolic if not divine, and the strange fascination which came upon the victims, so that the ideas of resistance or evasion seem never to have occurred to them. Nero is represented as scarcely more than a peevish and self-willed boy. Agrippina, when not a doting mother, is little more than an ungovernable scold. Poppaea, a touching character in some respects, is still drawn with great inconsistency, as (before her marriage with Nero) an ambitious intriguer, feignedly deprecating but really suggesting parricide, and as (after the marriage) a model wife and woman, with hardly a feeling but love for her husband, and hardly a desire but for his guidance in the paths of virtue. Tigellinus is well presented as ministering to and encouraging Nero's freaks and crimes rather from ironical cynicism than from mere malignity or baseness. As to the poetical merits of the piece, extracts will speak best:—

"*Burrhus*. Things have gone fast;  
One touch and all went like an avalanche.  
But Claudius brought it down upon himself  
By his own folly. Never was a man  
More mixed of qualities—half wit, half fool,  
Wise in his books and ignorant of men;  
A scholar and a drunkard: blundering on,  
Half dreaming and half waking, through the world,  
He pulled his fate down by a stupid threat  
To set Britannicus upon the throne.  
And Agrippina, startled, pushed him down  
The dark declivity of death."

Here the character of Claudius is not bad; but of the contrast between his pulling down and Agrippina's pushing down the less said the better. Seneca's character and policy with Nero are well portrayed in the following speech:—

"Be moderate and courteous in your acts;  
Shun cruelty and rapine; wear a face  
Of kindness to the Plebs; abstain from blood;  
Rein up your passions and do no man hurt:  
So shall you win full favour from the world  
That spies you closely now in these first days.  
And for the rest—though you are young and stirred  
By fiery passions—as youth ever is—  
Still strive to curb them within certain bounds.  
Excess is evil. Yet I would not preach  
Too great restriction. We are young but once.  
Be firm and wary in your public acts;  
And for your private pleasures, so they keep  
Within due limit, you may yield to them."

Some of Agrippina's and Poppaea's speeches aim higher than this poetically speaking, but do not fly as steadily. We are compelled to notice a good many small faults of language which can hardly be charged upon the printer. What is "the Juvenalis"? How came Nero to say "*Salve*, good friends"? Was Petronius, of all people (supposing he spoke English), likely to be guilty of the vulgarity "I laid abed"? Finally, can Mr. Story be ignorant that *fealty* is a word of three syllables? GEORGE SAINTSBURY.

*Rivalité de François I<sup>er</sup> et de Charles-Quint*. Par M. Mignet. 2 tomes. (Paris: Didier, 1875.)

M. MIGNET's book is not entirely new, as a considerable part of his researches have already appeared as separate papers in the *Revue des Deux Mondes*. It is, however, satisfactory to have them all put together, and to possess in a continuous form a work of such historical importance. M. Mignet has confined him-



self strictly to the subject which his title announces, and has spared no pains to throw light upon the origin and progress of the conflict between Charles V. and Francis I., which affected so seriously the fortunes of the whole of Europe in the sixteenth century.

M. Mignet's style is clear and precise, without any attempts at pictorial writing. His matter is founded upon State Papers, some of which have been published, though many of them exist only in MS., and have been diligently sought for among the archives of various European States. It is as a research into politics and diplomacy that M. Mignet's work principally demands attention.

His book is long, which is the inevitable fault of histories at the present day. Each step has to be proved by quotations from the original sources now first investigated. But though long, the book is never tedious, partly through M. Mignet's clearness, partly through the interest of the subject. M. Mignet never leaves a point till he has done with it, and marks his progress with precision. He never leaves us uncertain of his meaning, and never requires us to refer backwards or forwards. The interest of his subject is sustained by the constant alternation of political and military history: moreover, the importance of the issues at stake gives the progress of the conflict an increasing interest. We can only regret that M. Mignet has not advanced further. He begins with the accession of Francis I. in 1515, and leaves off with the conclusion of the Peace of Cambrai in 1529. It is after this time that the rivalry of these two monarchs becomes of greater importance for the future of Europe.

It is impossible not to regret in M. Mignet the want of a power of historical portraiture. He deals with characters of whom much is known, and who might have been made to live under an artist's hand. But Charles V., Francis I., Henry VIII., Clement VII., and the Constable of Bourbon are to M. Mignet principally writers of State Papers and devisers of campaigns. Now and then he pauses to sum up the character of their policy, but there is no attempt to interweave their private life with their public actions and show us the men as well as the statesmen. If this is the case with the principal characters, it is not surprising that Wolsey, Gattinara, Lantrec, the Marquis of Pescara, Margaret of Valois, and the crowd of other notables whose names occur in M. Mignet's pages, are little more than names to one who does not know them from other sources.

We must, however, accept thankfully the amount of new information contained in these volumes. The plots and counterplots relative to the election to the Empire in 1520 have been carefully unravelled. Ranke had already given a brief sketch of them, but here the corruption of the German Princes may be studied in detail. The absence of political principle in Italy has become a commonplace of history, but Machiavelli wrote nothing more candid than the following letter of Francis I. to his Chancellor, Du Prat, who advised him to trust to his merits and renown in his competition for the Empire:—

"Si nous avions à besogner à gens vertueux ou

ayant l'ombre de vertus, votre expédient serait très honnête: mais en temps qui court de présent, qui en veult avoir, soit papauté, ou empire, ou aultre chose, il y faut venir par les moyens de don et force."

Nothing could be more hypocritical than the conduct of the Electors, who, having sold themselves two or three times over to Charles V. and Francis I. alike, obtained from each of them on the eve of the election a formal document freeing them from their promises, that they might, with clear consciences, take the prescribed oath before the election that their choice was free.

The details of the conspiracy of Bourbon, of the battle of Pavia, and of Henry VIII.'s share in the war are fully and carefully given. The negotiations that followed on Francis I.'s captivity are minutely traced. It is on this point that Charles V.'s statesmanship and humanity have been most severely criticised; and it is needless to say that he does not find in M. Mignet a sympathising critic. Charles V. is blamed for treating as a prisoner a monarch whom the chances of war had thrown into his hands. He is accused of a grasping and short-sighted policy in trying to extort from him as the price of his ransom more than a King of France could ever be expected to yield. M. Mignet is moderate and cautious, but he implies that Charles V. let slip a brilliant opportunity of making a firm and lasting peace, and of turning Francis I. from a rival into an ally.

It may be doubted whether this view is a true one. The questions involved in the conflict between the Houses of France and Austria were too numerous and too complicated to meet with any rapid settlement; nor was it to be expected that Charles V., as a conqueror, should be content with anything less than a full recognition of all his claims. Perhaps he over-estimated the value of his victory; he certainly under-estimated the resources of France, and the reaction which his success was sure to produce among the other European Powers. He might, no doubt, have secured for himself a stronger position afterwards by treating Francis I. with greater generosity, and regarding his capture as merely one of the fortunes of war and a thing of no moment in itself. But this was too much to expect from a politician of the age of twenty-five. Charles V. resolved to use his opportunity of settling at once all the questions in dispute, and freeing himself from those complications with France which stood between him and the accomplishment of his European designs.

When he had once determined on this plan, his fault lay in not carrying it thoroughly out. "Either everything or nothing" was the advice given him by his shrewd chancellor, Gattinara. Charles V. had not quite the magnanimity to take nothing, nor the persistency to wait for everything. Gattinara warned him not to let Francis I. go before he had received Burgundy into his hands. Charles V. contented himself with Francis I.'s promise to restore it. He bound him by treaty, he bound him by hostages, he bound him by his word of honour as a gentleman. He then let him go to find that all these bonds were broken as

lightly as they were made. M. Mignet does not attempt to palliate the paltry conduct of Francis I., but he regards the desire to avoid the "dismemberment of France" by the cession of Burgundy as a motive of greater patriotic merit than any but a Frenchman would allow.

The curious episode of the challenge to single combat which passed between Francis I. and Charles V. in 1528 is fully illustrated from the documents which still survive. It was founded on the breach of his word of honour, which Francis I. had been guilty of in refusing to carry out the provisions of the treaty of Madrid. The challenge was no mere empty display: both kings were in earnest, and it was prevented only by a difficulty in the preliminaries. Francis I. sent his challenge, which was received by the Emperor in full Court. Charles V. sent back his answer and named the place and day. But the answer consisted of a recital of Francis I.'s breach of faith, and this the King could not endure to hear publicly proclaimed before his Court. It was a point on which he would willingly have sunk private in public considerations. He demanded that the herald of Charles V. should content himself with naming the place and day. When the herald replied that they were named at the end of his message, which he was charged to deliver entire, the King refused to receive him.

The final failure of Francis I. in Italy, which permanently established there the power of Charles V., was owing to his suspicious treatment of Genoa and alienation of the naval force of Andrea Doria. It is the decisive trait of the characters of the two rivals that Charles V. knew how to inspire confidence and affection, while Francis I. entirely failed. The defections of the Constable of Bourbon and of Andrea Doria were the two greatest blows inflicted upon Francis I. Both were caused by a sense of injustice and want of confidence: both were due to carelessness and thoughtless mismanagement. In strong contrast to these stands out the failure of the attempt to win over the Marquis of Pescara from the Imperial side. In his case, moreover, there was a strong patriotic motive to induce an Italian to join a league for the freedom of Italy: the tempting bait was offered of the leadership of the league: the man to whom it was offered felt that his brilliant services had not met with their due reward. But the principle of personal loyalty was too strong for all these inducements. Pescara felt that he served a wise and just master, whose plans were founded upon a system which was too strong to be lightly overturned.

In this lay the strength of Charles V.—that his policy aimed at something more than mere self-seeking. He was impressed by an idea of the duties of his position, which he steadily continued to work out. Simple even to severity in his life, grave and serious in his words and acts, constant in his plans and faithful to his promises, he could create in others the same feeling of duty towards himself which he felt towards the interests of Europe. We may differ from his conception of his duty, but we cannot deny that his conception was seriously formed

and conscientiously worked out, in an age when no other ruler looked beyond self-interest and self-gratification.

M. CREIGHTON.

#### NEW NOVELS.

*Below the Salt.* By Lady Wood. Three Vols. (London: Chapman & Hall, 1876.)

*Wild Mike.* By Florence Montgomery. (London: R. Bentley & Son, 1875.)

*Helen Blantyre.* By A. E. A. Mair. Two Vols. (London: Smith, Elder, and Co., 1875.)

LADY WOOD has improved a good deal in her last novel, *Below the Salt*, the least successful part of which is its title. If "Below the Salt" mean anything now, it is the social juxtaposition of persons not of the same social grade, with all the inconveniences and disagreeables of such enforced contact. But Lady Wood's story scarcely touches this idea at all. It is made up, like a far abler work, *Silas Marner*, of two distinct narratives, running into the second generation. The first part consists of the love at first sight of a young midshipman for a mine-girl, who is persecuted by the evil attentions of the manager of the wheal,—a part of the book wherein Lady Wood not only calls a spade a spade, but flourishes the implement over her head—and commits, in striving to escape from him, a technical, though scarcely a criminal, theft, for which she is pursued and imprisoned. Nevertheless, the lad marries her on her release, and goes at once to sea, whence he never returns, leaving his child-wife of fifteen in the charge of the lady who trains her into a cultivated and elegant woman. This is the first part of the story, and the second is engaged with the fortunes of the daughter born of this marriage, and the way in which her mother's ill-hap seventeen years before is brought up against her. The cleverest thing in the book, which with all its faults is readable, is the character of the Rev. Jasper Petrel, father-in-law of the first heroine and grandfather of the second. He is a careful and skilful study of another variety of the type already drawn by Mrs. Oliphant as the Mr. Damerel of the *Rose in June*, and here is a criticism of his on a wife who is far too good for him:—

"A good woman! yes, a good woman! but how intensely disagreeable! "In My Father's house are many mansions," we are told. If we both go to heaven, I would consent to take the lowest place, could I be sure she would occupy the highest. I always was unselfish, and I could not grudge it to her, poor woman."

Miss Montgomery's book is of very slight texture, and is, in fact, meant entirely to draw attention to the claims and work of the Victoria Hospital for Children at Gough House, Chelsea. The *Wild Mike* of her title is a young London rough of Irish extraction, who bullies a sick child living in the same garret with him and his mother. The child is taken to the hospital and cured there, and his enemy is brought in also a little later, and cured of his savagery, though it is too late to save his life. This is the text of the little story, and though Miss Montgomery obviously draws the Hospital for actual inspection, her London boys are

much more ideal. It is not likely that a real *Wild Mike* would cry himself into a fever on the wet grass all night in Hyde Park without first trying to clamber over the railings. But in so far as the book helps to remind people that there are other Children's Hospitals in London besides the best-known and amply-befriended one in Great Ormond Street, it does good service. There are one or two East London institutions of the same kind poorer than any others, of which the wealthy public knows too little.

*Helen Blantyre*, even if the author's name did not stand on the title-page without any addition, would be recognised as a very early, if not absolutely first, effort in fiction. A theme which has been handled many scores of times has been chosen—that of a girl brought up in great retirement coming accidentally into contact with a man of a somewhat higher social station than her own, whose showy but superficial qualities make her insensible to the superior merits of a somewhat rougher wooer, in this case a curate, whose suit, nevertheless, finally prospers, when the glamour of the first attachment has worn off. Miss Mair, however, has had invention enough to introduce some variations on this familiar motive, and makes her heroine follow Lydia Languish's maxim by beginning with a little aversion, besides not painting the finally unsuccessful hero in quite such black colours as the regulation ones. She has got far enough, also, to conceive some clearly distinguishable types of character, though she has not practised sufficiently to make them exhibit themselves in drama, instead of depending on her explanation of their thoughts and motives. The usual fault of young writers, overdoing the reflections and descriptions, and making action and dialogue subordinate, is noticeable throughout, and there is probably no great constructional faculty latent; but the tale is clearly and simply told, is entirely free from slanginess, and quite meritorious enough to justify its writer in another effort, not too hurriedly undertaken.

RICHARD F. LITTLEDALE.

#### CHRISTMAS BOOKS.

THE children's books this year convey to us a general impression of mincemeat. A great many of them are good, but as yet we have found very few which are not collections of short tales. Now the stories which children like best are for the most part not short ones, but those that go on from chapter to chapter, carrying the same personages through an almost interminable series of adventures. "Tell us a story, and don't let it be a short one; let it go on for a great many nights," is the cry round the Christmas fire.

We find a marked advance in the style of writing for children: there is much less allegory, much more description of healthy child-life. Some of the best books of the season come to us from America, but Mrs. Ewing has as usual shown us that she knows what English children like and what may safely be given to them in *Aunt Judy's Christmas Volume*, 1875 (George Bell & Sons). Few annuals manage to sustain their high tone and character as this does: to be useful without sermonising, to be sympathetic without patronising, to be child-like without being childish. It opens with a fairy tale by M. S. Clark, which is worthy of Hans Andersen, and the story of

"A Very Ill-Tempered Family," by Mrs. Ewing, is fresh and life-like, with an excellent moral.

*Higgledy-Piggledy; or, Stories for Everybody and Everybody's Children.* By the Right Hon. E. H. Knatchbull-Hugessen, M.P. (Longmans, Green & Co.) Mr. Knatchbull-Hugessen dedicates his annual volume "to the Silent Members of the House of Commons," and in the Dedictory Letter he gives two reasons for doing so:—"One, that the title of the book admirably describes the usual condition of business in that Assembly to which you and I are so proud to belong; and another, in the fact that most of the stories herein contained have been written within the precincts of the House of Commons itself, during hours when you and I have been awaiting the termination of speeches from certain of our eloquent brethren to whom we have deemed it unnecessary to listen," &c. The book bears evidence of the dreary circumstances under which it has been composed. We can almost trace the connexion of ideas between certain Bills and certain stories. "The Crone of Charing," in which the finger-posts and milestones come alive, reads like a nightmare, possibly suggested at some time by a Highway Bill. "The Pig of Cheriton" is the most amusing of the stories, for in it an old woman gains possession of a much-desired secret, by holding her tongue for two hours: Mr. Knatchbull-Hugessen must have been specially weary of some of his "eloquent brethren" when this idea occurred to him, and we can imagine the joy with which he hailed it. Next to "The Pig" "The Mermaid's Boy" will be the greatest favourite, but the whole volume, though it is a re-arrangement of dwarfs, fairies, witches, goblins and mermaids, very much resembles the volumes that have preceded it with so much regularity.

*Beauty and the Beast; an old Tale new told, with Pictures.* By E. V. B. (Sampson Low & Co.) This beautifully-illustrated copy of the prettiest of fairy tales will be welcomed by all those who know E. V. B.'s illustrations of "The Story without an End," and everyone ought to know them. The Beast is very original, and in one picture is so truly terrible that very little children turn over the page quickly, and older ones laugh at it nervously; but, as a whole, the illustrations are graceful, and the small vignettes are especially beautiful. The story is prettily told, though here and there we find a little affectation in the effort made to word it quaintly.

*Nine Little Goslings.* By Susan Coolidge. (Routledge & Sons.) We always open Miss Coolidge's books with a pleasant certainty that we shall not be bored, and *Nine Little Goslings* has more than repaid us. It is a clever and original collection of stories written on popular nursery-rhymes. Little Bo-peep, for instance, is a hard-worked little girl who is left in charge of some younger brothers and sisters. While the mother is absent Bo-peep neglects her charge; the children wander out, and when she goes to look for them she finds in her path a tail of red hair which one small brother has cut from a smaller sister's head. "Ride-a-Cock-Horse" is a most pathetic account of a little girl who was the star of a circus. The stories are all well-told, and are simple, picturesque, and interesting.

*Tell Me a Story.* By Ennis Graham. (Macmillan & Co.) This is another collection of stories told very tenderly, though we think some of them are rather too sad to be told often. "The Reel Fairies," where Louisa dreams a fairy-tale about the reels in her mother's work-box, and "Mary Ann Jolly," the history of a doll that a little girl lends to a beggar-child whom she finds ill with scarlet fever, are delightful; and so is "Too Bad," in which a discontented child changes places with a little cottage-girl until she is cured of grumbling.

*Laura Linwood; or, the Price of an Accomplishment.* By the author of "The White Cross



and Dove of Pearls." (Hodder & Stoughton.) This is a religious story setting forth the sad fate of a young lady whose parents wished her to be perfected in French by going to Paris. She was entrapped by the priests, became a Roman Catholic, and the price of her accomplishment was that she was shut up in a convent and broke her father's heart. The book will be popular as "a reward for good conduct and diligence in studies" in a certain class of boarding-schools, but we think it is an unhealthy and injudicious style of writing for the young. The same remark may apply to *Nothing but Leaves*, by Sarah Doudney (Hodder & Stoughton). The heroine, a young girl of unformed character and good impulses, becomes engaged to a man who turns out to be a gambler and absconds. The story is of a thin and commonplace quality, but well-intentioned.

*The Young Surveyor*. By J. T. Trowbridge. (Sampson Low & Co.) This is almost too American in its descriptions of life and scenery to be quite intelligible to English readers, but the story is fresh and healthy, and is almost entirely about out-of-door life.

*Eight Cousins; or, an Aunt Hill*. By Louisa Alcott. (Sampson Low & Co.) Miss Alcott's books are always welcome, and this is a particularly healthy and vigorous one, telling how a delicate and fanciful little girl, who was in danger of being ruined by her aunts, was saved by the judicious interference of an uncle and eight boy-cousins, who encouraged in her a taste for active pursuits, and showed her that to be useful and self-forgetful was the best means of securing health and happiness.

*Little Prescription, and other Tales*. By Mrs. Robert O'Reilly. (George Bell & Sons.) The name of this book is not attractive, neither do we care about the first story; but the "Other Tales" are charming. Some of them are published in *Aunt Judy's Volume*. The story of "An Unbidden Guest" is specially clever and well-told. Mrs. O'Reilly's name is so well known in connexion with popular books for children that her new volume is certain to meet with a ready welcome.

*Gilbert's Shadow*. By the Hon. Mrs. Greene. (Frederick Warne & Co.) This is one of the best of the children's books of this season. Mrs. Greene understands writing for children almost as if she were one of them. We have read *Gilbert's Shadow* aloud to boys, and have seen the eager interest and keen appreciation with which they listen to it. Her inexhaustible fund of humour; her sympathy in children's joy and children's sorrow; her realisation of childish temptations and naughtiness, make Mrs. Greene's stories almost dramatic in their force and truth. The characters seem really to live for us. Another of Mrs. Greene's stories is the serial which runs through the attractive summer volume of *Little Folks* (Cassell, Petter & Co.). It is to be hoped that "The Star in the Dust Heap" will appear in a separate volume, for it is a good and useful story beautifully told.

*The Young Lady's Book*. Edited by Mrs. Henry Mackarness. (Routledge.) This is a useful manual for girls, and one which they have long needed. There are capital papers in it on Work, on Gardening, on Games, &c.; and the wise and healthy tone of the whole may be seen by such a sentence as the following, which is extracted from an article on Etiquette:—"Good breeding is simply good feeling; it is delicate consideration for the feelings of others; it is command of our own feelings; it is a wish to please; it is to be honest, to be gentle, to be generous, to be wise, and, possessing all these qualities, to exercise them in the most graceful outward manner." The danger of these manuals is lest girls should content themselves with the smatterings of solid information which they contain on such subjects as botany, natural history, or poetry, without going to the fountain-heads

for themselves. But Mrs. Mackarness has done her best to guard her readers against this danger.

We have Routledge's *Every Boy's Annual* for 1876, for the boys, and it is an improvement upon last year, inasmuch as it contains no sentimental stories. A serial of Jules Verne's, called "A Voyage round the World," runs through the volume, and a new feature is introduced in the form of recollections of the large schools of Rugby and Cheltenham. There is the usual amount of hunting-adventures, modern magic, riddles, &c., and the annual is a safe and harmless present for boys.

*The Wild Horseman of the Pampas*. By David Ker. (Henry S. King & Co.) This is a wild and spirited story of a boy's adventures in Buenos Ayres. The book shows that Mr. Ker's lively imagination and powers of description have not diminished. The account of the ascent of the Sugar Loaf Mountain at Buenos Ayres is truly marvellous, but we think that even boys will shrink from the incident of the Indian being condemned to death among the soldier-ants, though they will enjoy the mystery of the Wild Horseman with its improbable clearing up.

*Whip and Spur*. By George E. Waring, jun. (Boston: James Osgood and Co.) The author was formerly colonel of the 4th Missouri Cavalry, U.S.V., and the book contains some graphic pictures of American soldiering, also one or two amusing papers on American impressions of English scenery and fox-hunting. But the most striking part of the little book is the stories of the three horses. Ruby and Max are both most interesting creatures in their way, and the story of Vix is perfect.

*The National Natural History*. (F. Warne & Co.) A cheap, most instructive, and most amusing book for the young, containing coloured illustrations of 500 animals, with descriptive letterpress clearly worded and in large type.

*Aunt Louisa's Welcome Gift*. (F. Warne & Co.) Most unusually welcome will it be this year. The pussies and dogs of Tabby's Tea-fight and Rover's Dinner Party are perfectly charming; the drawing so spirited, and so much human expression in the figures. John Bull's Farm Alphabet and London Characters complete this attractive volume.

*Happy Child Life*. By Mrs. Charles Heaton. (Routledge & Sons.) Nursery rhymes which are sure to be popular with mothers and children. The coloured pictures are delightful.

AMONG writers for boys Jules Verne occupies a conspicuous place. No author is more clever in narrating adventure; and he tells the most extraordinary and even impossible incidents in such a circumstantial and matter-of-fact way that one is at times almost tempted in spite of reason to believe them. His new books, *The Mysterious Island* and *The Survivors of the Chancellor* (Sampson Low & Co.), are certainly likely to equal in popularity any of their predecessors. The former is the longest tale M. Verne has yet published, being in three volumes, entitled respectively "Dropped from the Clouds," "Abandoned," and "The Secret of the Island," and it may very safely be predicted that boys who read the first volume will certainly not be content until they have also obtained the second and third. It would not be fair to spoil their enjoyment by explaining wherein the mystery of the island consists, nor what is its secret; it will suffice to say that the tale deals with the adventures of five castaways, and bears in its outline a general resemblance to the *Swiss Family Robinson*. *The Survivors of the Chancellor* is one of these graphic narratives of disaster at sea that all boys love so well. It may be imagined how an author of M. Verne's descriptive power would treat such a subject. Here we have nothing of the marvellous, but in its place an intensely realistic description of the horrors of existence for some fifty days on

a raft. The works are full of excellent illustrations by Riou, and we can hardly imagine more acceptable Christmas presents for boys.

MESSRS. WARD, LOCK, AND TYLER are issuing a cheap edition of the same author's popular tales under the title of the "Jules Verne Library." The volumes already published are *A Journey into the Interior of the Earth*; *Five Weeks in a Balloon*; *The English at the North Pole*; and *The Ice Desert*. The last two, we believe, appeared originally in Routledge's *Boys' Magazine*, and are among the most interesting of their author's tales. *The Journey into the Interior of the Earth* is one of those marvellous stories which seem to be M. Verne's speciality, while *Five Weeks in a Balloon* gives an account of a journey over the interior of Africa to discover the sources of the Nile, and is not less full of exciting adventure than its companions. The republication of these tales in shilling volumes will be heartily welcomed by young people. EDITOR.

## NOTES AND NEWS.

THE publication of Mr. Cliffe Leslie's expected work on *English Economic and Legal History* has been delayed by an accident to the manuscript, but we are informed that it will be ready for the press in a few months.

MR. ROBERT BUCHANAN will contribute to the forthcoming number of the *New Quarterly Magazine* an article on "Aeschylus and Victor Hugo."

THE author of *Memorials of the Schönberg-Cotta Family* has written a new story called *The Notebook of the Bertram Family*, which will be a sequel to *Winifred Bertram*. It will be published by Daldy, Isbister and Co. in England, and by Dodd and Mead in America. At present it is appearing in monthly parts in the *Sunday Magazine*.

MR. B. R. TUCKER, of Princeton, Mass., has translated, and will publish immediately, the first volume of the works of P. J. Proudhon, entitled *What is Property? or, An Enquiry into the Principle of Right and of Government*. The publication of the remainder of Proudhon's writings will depend on the reception of the first volume by the American public.

"*Macbeth*," by J. Sheridan Knowles (F. Harvey), is a fragment, now first published, of Lectures upon Dramatic Art, delivered more than forty years ago. "They are admirable," Christopher North wrote in the *Noctes*, "full of matter, elegantly written, and eloquently delivered." Perhaps the chief interest of this study of *Macbeth* will be found in the notices of Shakspeare's skill as a dramatic craftsman. The criticism of dramatic technic, developed in Germany by Gustav Freytag, Rötcher, and Otto Ludwig, is with us a deficiency. The singular opinion of Sheridan Knowles may be noted that the dagger was no projection from Macbeth's "heat-oppressed brain," but a snare and illusion of witchcraft, and that it ought to be visibly presented on the stage. The writer opposes well Sir Joshua Reynolds's remark that the scene of Duncan's entrance to Macbeth's castle is an example of relief or repose. Rather, argues Sheridan Knowles, a higher step in the climax of the action and a straining of the interest. *Macbeth*, in act iii., is described, as if in anticipation of Mr. Irving, as "a livid, nerveless, quaking coward." The conception of Lady Macbeth is that imposed upon the writer's imagination by the predominant genius of Mrs. Siddons.

PROFESSOR DELIUS, of Bonn, is to be represented next spring both in the *Transactions* of the New Shakspeare Society and the *Yearbook* of the German Shakspeare Society. To the former he will contribute a paper on "The Epic Element in Shakspeare's Plays;" and to the latter, a dissertation on "The Coriolanus of Shakspeare compared with that of Plutarch." The Professor's lectures this term have been on the literary history of France, five times a week.

PROFESSOR MASSON is, we hear, calling public attention to the only house of Milton's now left standing, No. 19, York Street, Westminster. It ran a very near chance of being burnt down the other day, in the fire at Mr. Hankey's house. This relic of Milton is now a mere hovel and eyesore. It belongs, we are told, to Mr. Hankey; and hopes are expressed that he will preserve it and restore it—perhaps devote it to some public use. Milton lived in it while he was Latin Secretary; and *Paradise Lost* was begun there. Afterwards, it was Jeremy Bentham's, and Hazlitt occupied it as his tenant. Altogether a notable house.

MESSRS. PROVOST AND CO. announce for the new year the issue of a quarterly magazine, entitled *The Universal Review*, the pages of which are to be open for the expression of "all thought on all subjects."

PROFESSOR SCHELE DE VERE has completed a history of the University of Virginia. It is said to include a record of all the students who have been in attendance since Jefferson founded the University, 10,000 in number.

MESSRS. HURST AND BLACKETT have in the press a new novel entitled *Erilia*, by the author of the story of *My Little Lady*.

MR. CHARLES LANMAN, author of the *Dictionary of Congress*, has compiled, and is about to publish, a volume of *Biographical Annals of the Civil Government of the United States during its First Century*. It will contain about 7,000 biographical sketches and 8,000 additional names of persons who have been connected with the Government.

DR. GEORG BRANDES has just published the fourth volume of his great critical work, *Hovedstrømninger i det 19<sup>de</sup> Aarhundredes Litteratur* (Mainstreams of Literature in the Nineteenth Century), and treats in it of the English poets from 1790 to 1830. For Wordsworth, Keats, Shelley and Byron he has most to say in sympathy and praise. Coleridge reminds him too much of the German romanticists of the same period. Dr. Brandes is a brilliant writer, and hardly less accurate than brilliant, and his book is one of the most exhaustive yet published on the poets of that time. It seems to us in every way superior to M. Taine's strictures on the same epoch, more instructed, more sympathetic, and more thoughtful. The poets discussed are these, and in this order:—Wordsworth, Coleridge, Southey, Scott, Keats, Moore, Landor, Shelley, Byron, to which last everything is made to lead up, as to the central figure of the age. Rogers, Crabbe and Campbell are purposely omitted, as being followers of the old tradition, and having no part nor lot in the revival. This is true of the two first, but not of Campbell, who, less obviously perhaps, but no less truly than Scott and Moore, was driven by circumstances into the camp of the naturalistic poets. Dr. Brandes has profusely illustrated his work by very spirited translations into Danish prose.

AMONG French publishers' announcements we notice *La Vie au Temps des Cours d'Amour*, a work on the beliefs and domestic manners and customs of the eleventh, twelfth and thirteenth centuries, based on the *Romans de gestes*, &c., by Antony Méray (A. Claudin); *La Fin du Protestantisme et l'Allemagne* (Le Barbier), said to be from the pen of one of the highest Catholic authorities; and *Paris à travers les Ages*, containing a series of the principal views of Paris from the thirteenth century to the present time, faithfully restored from the most authentic documents, by F. Hoffbauer, with descriptive text by MM. E. Fournier, Lacroix, de Montaiglon, Bonnardot, and others.

MESSRS. TRÜBNER AND CO. have in the press *The Dutch in the Arctic Seas*, by Mr. Samuel Richard van Campen, which will be published soon after the New Year. The work will be finely illustrated, and will recount the story of the early Dutch voyages to the North, and urge the resumption of Dutch Arctic enterprise.

MR. HEPPORTH DIXON has written a strong protest against our purchase of the Khedive's shares in the Suez Canal for the January number of the *Gentleman's Magazine*, under the title of "The False Move on Egypt." Mr. Robert Buchanan's prose romance, "The Shadow of the Sword," the opening chapters of which will appear in the same number, relates the almost life-long struggle of a French citizen against the war-spirit in the days of the first Napoleon. The author of *Comin' thro' the Rye* has written a long romantic poem, the scene of which is laid in the days of King Alfred, which will run from month to month in the *Gentleman's Magazine*, beginning in January. The same number will contain an article called "The Author of the Falk Laws," by Herbert Tuttle of Berlin, and the first of a series of papers called "Leaves from the Diary of a Chaplain of Ease," being sketches and recollections of high political and social life during the last forty years.

MR. SMALL, of the University Library, Edinburgh, has contributed to the *Proceedings* of the Society of Antiquaries of Scotland some interesting "Sketches of Early Scottish Alchemists." It includes notices of the famous wizard, Michael Scot of Balwearie, mentioned by Dante; of the alchemical experiments of King James IV., which were summarily interrupted by the battle of Flodden; and of Sir George Erskine, of Innertiel, in the time of our James I. The most curious process described is one which Mr. Small thus epitomises:—

"After minutely describing a glazed pot or vessel, it required a quantity of faeces to be put into it, after which it was directed to be subjected to the action of heat in an oven for sixteen weeks. It was believed that by the decomposition of this matter venomous reptiles like scorpions would be generated, which would leave a piercing or penetrating power in the residuum; and this, when applied to the baser metals, would purify them into gold or silver. . . . Such was the singular form which scientific knowledge could assume in the early part of the reign of James VI."

It is worth observing that the directions for making the glazed vessels perfectly airtight are most strict, and this may explain why the experiment generally resulted in an explosion, as described in Chaucer's Canon's Yeoman's Tale.

MR. JOHN RHYS is preparing for publication a volume of lectures on Welsh philology; it is devoted to the discussion of phonetic decay and initial mutation in Welsh and Irish, the early inscriptions of Wales and the classification of the Celtic nations among themselves, on which he has a new theory to advance; no less new will be his account of the origin of the Ogham alphabet, which he treats at length.

SCRIBNER, ARMSTRONG, AND CO. announce the first volume of Mr. Bryant's *History of the United States* as in type, and promise that it will be out on the first of the new year. It is said that \$20,000 have already been expended on this work, and that it will cost \$10,000 more before the first volume is out. When complete it will comprise four octavo volumes, of over 600 pages each. Mr. Sidney Howard Gay is the collaborator of Mr. Bryant in this work. The plan of the history was drawn up by Mr. Bryant, who wrote the introduction, and revises every line written by his assistants. Mr. Bryant is now in his eighty-second year, and is in the enjoyment of excellent health. The publishers of this history must be sanguine of its success, for it will have cost them \$100,000 by the time it is completed.

MR. LOUIS DE ZOYRA, Mudeliar, the Librarian of the new Government Library at Colombo, and chief translator to Government, has made from time to time several reports to Government on the result of his inspection of the libraries attached to the Buddhist monasteries in Ceylon. These reports have now been made public, and, while confirming our fears of the total destruction of the most ancient Sinhalese or Elu literature, show

that the Mudeliar has succeeded in discovering several important works whose existence was hitherto unknown. Among them the following are especially noteworthy: *Daḍaḍa piṇḍavaliya* and *Daḍaḍa siriṇa*, two old Sinhalese books on the History of the celebrated Tooth-relic, the authenticity of which was discussed in the ACADEMY of September 26, 1874; the *Kesa-dhātu-vansa*, or History of the Hair-relic, MSS. of which were quite unknown (this work is the more interesting as it is mentioned in the 39th chapter of the *Mahāvansa*, translated by Mr. Rhys Davids for the last volume of the *Journal of the Royal Asiatic Society*); the *Lalāta-* or *Nalāta-dhātu-vansa*, the copy of which in the University Library at Cambridge is the only other copy known: the Paris Library has a copy of a Pāli commentary upon it. The *Sāsana-vansa*, or History of Buddhism, and the *Rājādhirāja-vitāsinī*, a History of Burma, are both Burmese Pāli works of unknown date, but are expected, like the others above-mentioned, to contain much important historical matter.

There are also a number of works on Buddhist ethics and metaphysics, among the most interesting of which is an old Elu commentary on the *Dhammapada*, so well known in Europe through Mr. Fausbøll's edition, and Professors Max Müller and Weber's translations. It dates from the tenth century, and is possibly the oldest Sinhalese prose work now in existence. Among grammatical works the most important is the *Pada-sādhana-tikā*, a very ancient Pāli commentary on the oldest Pāli grammar, that of Moggallāyana, of which M. Senart has lately published an edition in the *Journal Asiatique*. Most of the important MSS. discovered will probably be copied or purchased for the Colombo Library, the usefulness of which would be very greatly increased by the annual expenditure of a small sum in copies of its best MSS. to be deposited in one of the London libraries. The promoters of the Ceylon Library have done a good work by placing in permanent security trustworthy MSS. of Ceylon literature, which is so important for the history of Buddhism and of India; but their labours must remain comparatively useless unless copies of those MSS. are placed where there are scholars of sufficient attainments and leisure to use them. Unfortunately, Ceylon not being under the India Office, the India Council has refused opportunities of acquiring Ceylon MSS., but the Ceylon Government might well devote 50% or so annually, in order to secure the full advantage of what they have already done.

THE number of lost books is far greater than many people imagine. What, for instance, has become of the poems of Edmond Sheffield, who was created Lord Sheffield of Butterwyk in 1547 and killed in 1548 during Ket's rebellion in Norfolk by a blow from a fuller's club? He is known to have written sonnets in the Italian manner (see Hazlitt's edition of Warton's *History of English Poetry*, iv. 66, and the authorities he quotes). A diligent search in catalogues and books of bibliography leads us to the confident conclusion that no copy of these sonnets is known to be in existence.

THE REV. J. D. LESTER, who died at Wellington College on December 4, was an excellent Welsh scholar, and well versed in the older German dialects. At the time of his death he was engaged on a Historical German Grammar for the Clarendon Press series. He was also a frequent writer in the *Westminster* and *Fortnightly Reviews*. Among his contributions to those periodicals are articles on Greek novelists, Sophocles, Lessing, Heine, and Welsh poetry. Mr. Lester has left a number of translations from Heine's *Buch der Lieder* and from Welsh poems, which it is hoped may soon be published. It is probable that had his life been spared, his varied scholarship and his delicate literary appreciation would have been recognised by a wider circle than the few attached friends who now mourn



the loss of a most unassuming, simple-minded, warm-hearted man.

WE have received a prospectus of the *Exempla Codicum Latinorum*, a series of photographic facsimile plates from early Latin MSS., written in capital or uncial characters. The work is edited by Dr. Zangemeister, of Heidelberg, and Professor Wattenbach, of Berlin, and consists of forty-nine plates. Of these, sixteen are specimens of capital-writing taken from the papyri of Herculaneum and from the codices of Juvenal, Plautus, Virgil, and other classical authors in the Vatican and other libraries: and the remainder represent uncial-writing from classical, biblical, and other MSS. preserved at Rome, Florence, Verona, Vercelli, Paris, St. Gall, Vienna, &c. By the liberality of the Prussian Government a limited number of copies are reserved for subscribers at the very moderate price of 25 marks, payable to the publisher, Gustav Koester of Heidelberg. The work will be issued early in 1876.

THE *Aeneid* has recently found another translator in the person of M. Gustave de Wailly, whose rendering into French verse of the first four books has just gained one of the prizes awarded by the French Academy.

MESSRS. LE MONNIER are about to publish in three volumes the despatches sent from Rome to the Republic by the Venetian ambassador, Antonio Giustinian, in the time of Alexander VI. and Julius II. They will form three volumes, and are edited by Professor Pasquale Villari.

THE Neapolitan poet Vincenzo Baffi is about to publish a version of Moore's poems.

Two of Mr. Tennyson's idylls, *Elaine* and *Enid*, have been translated into Spanish by Don Lope Gisbert.

A SHOWER of Almanacs reminds us of the approach of the new year. Mr. Ridgway sends us the *Farmer's Almanac and Calendar for 1876*, edited by Cuthbert W. Johnson, F.R.S.; Mr. W. Richards the *Agricultural Gazette Almanac*; and from Manchester we have *Calvert's Mechanic's Almanac and Workshop Companion*. Each of these will be useful to a wider circle than its immediate clientèle. Messrs. De la Rue and Co. continue to lay both the present-giving and the present-accepting portion of the public under obligation by their exquisite little series of pocket-books and diaries, which need no recommendation. Messrs. Marcus Ward and Co.'s *Calendar* and Christmas cards, also, are, many of them, distinctly good.

THE death of W. B. Astor, at New York, on the 24th ult., in the eighty-fourth year of his age, was very unexpected. Mr. Astor was long looked upon as the richest man in America, although there are now a number of others said to possess larger incomes from their business. His fortune was estimated to be from forty to fifty millions of dollars, chiefly invested in real estate. He owned upwards of eight hundred houses in New York and vicinity. His father, John Jacob Astor, was the founder of the Astor Library, to which purpose he devoted 400,000 dollars; of this sum 100,000 dollars was to be expended in site and building, 120,000 dollars in the purchase of books, and 180,000 dollars permanently invested as a fund to maintain and increase the library. All power to invest and manage the funds was vested in the eleven trustees, who were Washington Irving, W. B. Astor, Daniel Lord, junr., James G. King, James G. Cogswell, FitzGreene Hallock, Henry Brevoort, junr., Samuel B. Ruggles, and Samuel Ward, jun. By a codicil to the will, Charles Astor Bristed was subsequently appointed a trustee. As early as 1839 Mr. Astor purchased a number of books for the new library, and in May, 1848, the first meeting of the trustees was held. In the autumn of that year Dr. Cogswell was sent to Europe empowered to spend 20,000 dollars

in the purchase of books. In January, 1854, the Astor Library was opened in a rented building with seventy thousand volumes. After the erection of the building the shelves were rapidly filled, and the number of books now upon them is estimated to be one hundred and fifty thousand. The library is particularly rich in books upon languages, and great attention has been paid to the departments of technology and bibliography. Mr. William B. Astor built an addition to the Library at a cost of 160,000 dollars, and expended 170,000 dollars in adding new books, and gave 30,000 dollars more for the general maintenance of the library. Altogether the Astors, father and son, have given 756,934 dollars to the library bearing their name, which is the proudest monument their memory will have. John Jacob Astor was a native of Waldorf, Germany, and the late Mr. Astor was born in New York and educated at Heidelberg. He took no part in public life, and has not been engaged in any business since his father's death. He was a great reader and a man of considerable culture. His charities were numerous and large, and his death will be widely felt, though he leaves a son well qualified to discharge the duties incident to his vast estates.

In the *Contemporary Review* Cardinal Manning has a rather empty paper on "The Pope and Magna Charta," showing that the Pope had no objection to Magna Charta on the ground of its contents, though his desire to magnify his office led him to play into John's hands by annulling the Charta, because it had been extorted by force of arms. John Willis Clark's paper on "Sea Lions," which supply the world with sealskins, contains, among other curious facts, the statement that the *Alabama* and the *Shenandoah*, by interfering with the American fisheries, preserved the breed in the Southern Ocean from complete extinction. Mr. F. Galton's theory of heredity may best be summarised in his own words:—"I began by showing that certain postulates were admitted by most biologists, and that these gave a firm base whereon to develop a theory of heredity. By these, and by what appear to be their necessary consequences, I explained the object of double parentage, and, therefore, of sex. Then I dwelt on the restless movements of the germs in the stirp [the whole contents of the fertilised ovum] and the variety of their attractions and repulsions, and explained how it arose that brothers or sisters were often very dissimilar; also, on other grounds, why twins derived from the same primary stirp were either very much alike or extraordinarily contrasted (this being a fact which had resulted from enquiries of my own [partly published in *Fraser's Magazine* for November]). Next, I argued that the developed part of the stirp was almost sterile, and that it was from the undeveloped residue that the sexual elements were derived. By this I explained the almost complete non-occurrence of acquired modifications; also the occasional deficiency in the offspring of qualities for which the parents had been exceptionally remarkable, and for certain diseases skipping alternate generations. The theory was proposed that the successive segmentations of the stirp were not perfectly clean and precise, but that each structure included many alien germs, whereby the progeny of all the contents of the residue of the stirp were distributed over the body. This accounted for much that Pangenesis over-accounted for and was free from objections raised against the latter. The assured evidence that structural changes reacted on the sexual elements was then discussed, and it was pointed out that certain changes were really collateral which had been commonly thought to be effected by inheritance. Some of the evidence that structural changes might react on the sexual elements was, however, accepted, and to account for its existence, a modification of Pangenesis was adopted, each nascent cell being supposed to throw off germs which occasionally found their way into the circulation, and obtained a

lodgment in the already constituted sexual elements: this process being therefore independent of and subordinate to the causes which were supposed mainly to govern heredity. Finally, the exact relationship was defined which connects the parents with their offspring." Mr. Llewelyn Davies begins a very promising series of articles on Wesleyan Methodism in Wesley's Lifetime and after. The main points of the first article are that neither Wesley nor Whitefield in any sense created the religious revival of the eighteenth century, and that Wesley, with his ambition to be a "scriptural, rational Christian," was not really remarkable for "a genius for godliness," though his power of ecclesiastical and ascetic organisation can hardly be overrated. Mr. Gladstone's Latin translation of *Art thou weary, art thou languid* is disappointing.

In the *Fortnightly Review* Mr. Forster's notice of Alexander Dyce, intended as a preface to the South Kensington Catalogue of his collection and library, is interesting and instructive, though the only quotable thing is the statement that Dyce found it easier to consult rare books which he had in his own library at the British Museum. Professor Clifford's article on Right and Wrong is very emphatic in proportion to its completeness. The analysis of the sense of responsibility which attaches respectively to involuntary or instinctive actions, to voluntary actions in which the choice of motives is involuntary, to voluntary actions in which the choice of motives is voluntary, is clear and instructive; but the writer fails to see how our feeling would be modified if his own belief that all three are included in the uniform order of nature became general, and that while the presumption that they are so included is confirmed by experience as to the first, it is not decisively confirmed as to the second, and not confirmed at all as to the third. And it is something more than premature to recast the whole of morality in order to deduce it from the speculations of Mr. Darwin in the second and third chapters of his work on the descent of man. Mr. W. G. Palgrave begins an interesting series of papers on Dutch Guiana, a province very wisely organised, though its development is now arrested.

THE *Revue des Deux Mondes* for November 15 contains an interesting and picturesque letter from M. Renan, describing the proceedings of the Congress of *Scienze* at Palermo, the enthusiasm of the Sicilians for their distinguished visitors, and the peculiarities, both of the national character and of the national monuments, which gave a unique impress to the hurried tour of the island. M. Renan begins by noticing the singular effect of the mixed civilisation of Sicily in the Norman period on its architecture—Christian churches built after the pattern of Arab or Byzantine mosques, and castles or cathedrals designed upon the familiar Norman plan, but executed by Arabs and overlaid with a profusion of Oriental ornament and finish. Even when these primitive incongruities have been heightened by the ill-advised improvements of the last two centuries, he deprecates a too sweeping "restoration" by archaeologists who, he thinks, have already gone too far in France, where "sous prétexte de ramener les édifices à une prétendue unité d'époque qu'ils n'eurent jamais, on a détruit, réédifié, achevé, complété, et préparé ainsi les malédictions des archéologues de l'avenir dont la tâche aura été rendue singulièrement difficile par ces indiscrètes retouches." M. Renan takes a sanguine view of the future of Sicily; he is struck by the absence of clerical intolerance, by the absence of antagonism between the old nobles and the peasantry, and by the sincerity of the feeling—on behalf of spiritual liberty in all its forms—which inspired the shouts of *Viva la Scienza* with which the Congress was everywhere welcomed. This trait, the *naïve* courage with which perfect strangers inundated him with cos-

mogonies and schemes of universal reform, his welcome to the hospitality of the *Hotel Gellias*, and the fact that Empedocles is the hero next in popular favour to Garibaldi—all combined to strengthen his view that the Sicilians are the nearest approach to living representatives of the ancient Greeks. He touches lightly on the painful subject of brigandage, but, while tracing most of the misdeeds which lead to brigandage to the *rendetta*, he also alludes to the existence of agrarian grievances, of which we should have been glad to hear more; the peasantry are attached to vague customary rights, as of part ownership in the soil, and keep on good terms with landlords of the old school who respect their traditions, but resent the attempt to assert the full legal rights of the nominal owner against his tenants. M. Charles de Mazade reviews a newly-published volume of correspondence between M<sup>me</sup>. Geoffrin and the unfortunate King of Poland, Stanislaus Augustus, one of those contributions to our knowledge of the private life of the last century of which the supply seems almost inexhaustible. The relation was curious, but M<sup>me</sup>. Geoffrin was too sober a person to become dangerously interested even in an unfortunate king who called her *chère maman*.

GABRIEL CONROY, the hero of Bret Harte's novel begun in *Scribner's Monthly* for November, is rather like the "Man of No Account." *Lippincott's Magazine* contains a picturesque article on Qualla, an out-of-the-way region in the westernmost mountains of North Carolina, where a band of Cherokee Indians who refused to enter into the agreement whereby the bulk of the nation was transported beyond the Mississippi has maintained its existence, and acquired habits of stupefying industry under the despotism of a certain storekeeper of the name of Thomas, who enforced sobriety and honesty and rather encouraged Christianity (without much success), but compromised the title of his clients to the land they cultivated by a complicated and latterly unsuccessful course of speculations which the writer declines to describe. The American courts have pronounced in favour of the right of the Cherokees to their land; but the whisky-dealers are finding their way there.

In the notice of the late Professor Key in our last number, page 576, in line 18, for 1833, read 1832, and in line 40, read "Latin alphabet."

We have received *Culmshire Folk*, by Ignotus (King & Co.); *Ueber Resolutionsbedingungen und Endtermin*, von Dr. jur. Friedrich Schulz (Marburg: Elwert); *Uebersicht der Normalgaben der Arzneimittel*, von Carl Philipp Falek (Marburg: Elwert); *A Handbook for Visitors to Oxford*, new edition (Parker & Co.); *A Concise Glossary of terms used in Grecian, Roman, Italian, and Gothic Architecture*, fourth edition (Parker & Co.); *Solid Geometry*, by Percival Frost, new edition, revised and enlarged, of the treatise by Frost and Wolstenholme, vol. I. (Macmillan); *From Vineyard to Decanter*, by Don Pedro Verdad, second edition (Stanford); *Platonische Studien*, von H. Bonitz, zweite Auflage (Berlin: Vahlen; London: Dulau).

#### FOREIGN REVIEWS OF ENGLISH BOOKS.

The Editor will be greatly obliged if the Publishers of foreign Journals will send him copies of those numbers which contain Reviews of English Books.

- MAX MÜLLER, F. Chips from a German Workshop. Vol. IV. *Rivista Europea*, December. By A. D. G.  
MEYER'S Antonio Allegri da Correggio. Ed. Mrs. Heaton. (Macmillan.) *New York Nation*, November 25.  
LAPIDARIUM Septentrionale. (B. Quaritch.) *Jenener Literaturzeitung*, December 4. By E. Hübnér.  
STORY, W. W. Nero: an Historical Play. (Blackwood.) *New York Nation*, November 25.  
WILLIAMS, Monier. Indian Wisdom. (Allen & Co.) *Revue Critique*, November 27. By A. Barth.

#### NOTES OF TRAVEL.

A NEW Travelling Club, on the pattern of the Alpine Clubs of Europe, has been founded in the United States, to be called the Rocky Mountains Club. A club-house or dépôt will be established at some spot to be hereafter determined in the State of Colorado, where all the maps, surveys, and reports pertaining to the Rocky Mountain region will be kept for reference. A nucleus of influential names has already been gathered together. Any English Alpine Clubmen who desire to join are invited to communicate with Dr. Robert Lamborn, 216 South Fourth Street, Philadelphia. The subscription is 1*l*. a year. Mr. Cyrus W. Field, Mr. Bayard Taylor, Mr. Bierstadt the landscape artist, Dr. Hayden the explorer, and Mr. Douglas W. Freshfield, are among those who have already given in their names.

In the summer of 1876 it will be the duty of the Government to take measures for communicating with the Arctic Expedition. This precaution is rendered necessary owing to both vessels having been pushed into the unknown region, and no dépôt vessel having been stationed at the entrance of Smith Sound, within easy annual communication with England. The latter measure was advocated by Admiral Osborn in 1865, and in the Memoranda adopted by the Council of the Geographical Society in 1872 and 1873, and since published, which led to the despatch of the Expedition. But no such provision has been made by the Admiralty. The alternative is the despatch of a vessel, after the first winter, to communicate with parties which will be sent down to the entrance of Smith Sound from the *Discovery*, in the spring and summer of 1876.

The vessel sent out in 1876 will be needed if any accident or disaster has taken place. The intelligence she will bring back may be of the utmost moment, especially if the exploring ships have been permanently separated, and she would be available for bringing home invalids whose lives might be sacrificed if exposed to a second winter. Under any circumstances she will return with welcome tidings of the exploits of our absent explorers.

This indispensable precaution will assuredly be insisted upon by the country, and we believe that its necessity has already been urged upon the Admiralty. We shall watch the results of the appeals that have been and will be made with anxiety, and shall not fail again to bring the matter to the notice of our readers.

MR. CHARLES BIDWELL, who formerly represented this country at Panama, and has long held the post of Consul at Port Mahon, is about to publish an important work on the Balearic Islands. Mr. Bidwell's great local knowledge, and his special opportunities for obtaining information, give him peculiar qualifications for the work he has undertaken. It will be published by Messrs. Sampson Low and Co.

THE official work on Persia, which has so long been in the press, will, it is hoped, be published next January, having been completed under the able editorial supervision of Sir Frederick Goldsmid.

DR. BEHM, the well-known German geographer, has contributed a thoughtful and important article on Stanley's recent exploration of the lake region of Central Africa to the December number of Dr. Petermann's *Geographische Mittheilungen*. He points out that it has never been proved that Lake Albert belongs to the Nile system, and that Sir Samuel Baker's explorations, according to his own showing, have left a stretch of fifty miles in the course of the river unexamined. Peney, De Bono, and others made out that the Nile sprang from numerous small sources, and made no mention of its issuing from a lake. Speke, too, was astonished to find the Bahr-el-Jebel a mere "mountain stream," and a much more insignificant affair than

the Somerset river, which Colonel Long has recently said would be found navigable even by the *Great Eastern* steamship. Ernest Marno, in his last letters, has said that the Bahr-el-Jebel, judging from its size, cannot possibly be the outlet of a lake so large as the Albert Nyanza; and that traders had told him that the northern end of the lake terminated in marshes, and that what Sir S. Baker took for an outlet is really only a creek or bay. Dr. Behm concludes with recording his opinion that, in order to solve the Nile problem, it is necessary that the connexion between it and Lake Albert should be clearly investigated. Should the two prove to be distinct, it follows then that Lake Albert may discharge its waters by a southern or western outlet, and that it, as well as Lakes Tanganyika, Bangweolo, and Moero, belongs to the Congo system instead of the Nile. This is a point of great interest, which Colonel Gordon or Mr. Stanley will probably elucidate very shortly.

We understand that Mr. Clements Markham, in the course of his researches in connexion with the forthcoming work on Tibet, which he is engaged in editing under the orders of the Secretary of State for India, has succeeded in unearthing, at Middelburg, in Holland, particulars respecting a great Dutch traveller named Samuel Van Del Putte, the only European who has ever made his way from India by way of Tibet to China. A map brought home by the same traveller has been also discovered at Middelburg, and any features of interest in it will also be noted for mention in the same work. Nothing has been hitherto known of Van Del Putte out of Holland, except two brief allusions in the *Journal Asiatique* (in which he is said to have ingratiated himself with the Lamas and to have proceeded in their company to Peking), together with an expression of regret on the part of that well-known Oriental scholar, Klaproth, that the record of so interesting a journey should apparently have been lost to us. The bulk of Mr. Markham's book will consist of the journals of Mr. George Bogle, envoy of Warren Hastings to the Teshu Lama, and of Mr. Thomas Manning, during his remarkable visit to Lhasa. These will be carefully annotated and preceded by an introduction, giving a summary of all communication that has subsisted between British India and Great Tibet. The peculiar value attached to the reproduction of these journals, apart from their intrinsic interest and their having lain so long unpublished and apparently unknown, lies in the fact that with the exception of Mr. Hodgson's researches from 1829 to 1846, and Mr. Edgar's endeavours, last year, to collect information on the frontier trade, our subsequent intercourse with Tibet has been a perfect blank in the page of history. The information resulting from Warren Hastings' statesmanlike measures to establish a good understanding and renew trade between the two countries, is thus as fresh as if it were of yesterday's date, and will be of great value to the Indian Government in their efforts to re-open communications with that ancient and vast country.

AN interesting discovery is reported from the territory of the Atrek, where the Russians, in reconnoitring some of the newly-occupied districts, came upon the ruins of a long buried and unknown city. The remains of several minarets, showing well-preserved traces of their Saracenic architecture, afforded conclusive evidence of the Mohammedan character of the city, which must have been of great extent, and had evidently been occupied by a large and stationary population. The ruins are on the steppe east of the Caspian Sea, where, according to the tradition current among the Turkomans of those regions, the country was once noted for its extreme fruitfulness, and was irrigated by a canal connected with the Atrek. The remains of large tanks, and the traces—found by the Russians—of a very extensive system of pipes, from which excellent drinking-water can still be obtained, show the



care with which abundant water-supplies had been secured for this mysterious city of a long past age of civilisation. The Russian officers in command of the advanced column of troops, by whom the ruins were first visited, have forwarded to head quarters at St. Petersburg detailed reports of their discovery, together with copies of the inscriptions which admitted of being deciphered, and these have now been submitted by the Imperial Government to competent authorities for interpretation.

THE story of African research is being told this winter in the far west, as well as in Europe, by those best able to expound it, for while Dr. Gerhard Rohlfs is giving a course of readings in the principal cities in the United States, and explaining to large audiences the special characteristics of African travel, and the great moral aims involved in the question of the continued exploration of the Continent, Dr. Nachtigal has been preparing a series of lectures on the same topic for the "Concordia" at Vienna. He delivered his introductory address on the evening of November 27, and gave in detail some results of his African expedition, which he had already communicated in general terms to the Imperial Geographical Society.

A USEFUL contribution to the literature of the Polar regions is contained in the last number of Signor Cora's geographical periodical, *Cosmos*, in the shape of an article on Arctic Geography as far as it relates to voyages between Baffin's Bay and the Sea of Kara. The work of the various explorers who have helped to map out Greenland, the Spitzbergen Archipelago, and Novaya Zemlya, is briefly but faithfully described. The article is accompanied by a map on which the work of the Swedish Expedition of 1873, under Nordenskiöld, is embodied for the first time. The author is also careful to give the proper name of Wiche's Land to the island on the 79th parallel of latitude eastward of Spitzbergen, and observes that the island (which was discovered by the English) has been re-named King Karl Land with no apparent reason. Attention is also drawn in the article to the fact that during the last fifteen years, with the exception of Captain Long's exploration of Wrangell Land in 1867, there has been nothing done in the way of Arctic research between the estuary of the Yenisei on the one side and Lancaster Sound on the other, or almost half the circumference of the Polar circle. We are glad to see that Signor Cora proposes to continue this useful series of articles.

At the meeting of the Imperial Russian Geographical Society on November 12, Messrs. Nordenskiöld, Lundström, and Stuksberg, who have recently made so successful a journey from Norway by way of the Sea of Kara and the Yenisei river into Siberia, were present, and were warmly congratulated by M. Semenof, the vice-president, who while avoiding expressing too confident an opinion on the value of the new route for commercial purposes, said that the geographical importance of the voyage was beyond all question.

We would draw the attention of geographers to the fact that the December number of the *Geographical Magazine* contains the best map of Lake Victoria, in Equatorial Africa, that has appeared since the receipt of Mr. Stanley's survey. Its compilation shows industry and discrimination. The able series of articles on the progress of the English Arctic Expedition is continued in the same number, and among a varied budget of other articles on geographical subjects we may notice an interesting summary of the Abbé Petitot's recorded experiences while engaged on missionary enterprise in the inhospitable wilds of the Mackenzie river basin in Arctic America.

MR. MORAN, the artist accompanying the Hayden Expedition, has painted some admirable water-colour views of Holy Cross Mountain, the Peaks of Monument Park, and many other wonders of the Yellowstone Region.

## OBITUARY.

KOPP, E., at Zürich, aged 58. [Professor of Chemistry at the Polytechnic of Zürich.]  
LANGER, Professor F. A., at Marburg, November 21. [Author of *History of Materialism*, &c.]  
LESTER, the Rev. J. D., December 4. [See p. 600.]  
MONNIER, F., near Vesoul, November 29. [Author of *Vercingétorix*.]  
SÉDILLOT, M., aged 67. [Author of *Traité des instruments astronomiques des Arabes* (begun by his father); *Mémoire sur les systèmes géographiques des Grecs et des Arabes*; *Prolegomènes des tables astronomiques d'Olong Bey*; and *Histoire des Arabes*.]

## OXFORD LETTER.

Queen's College, Oxford: December 6, 1875.

The University has suddenly awakened to the fact that the income of the Bodleian ought to be increased—that is, if it is to keep up its position and reputation as one of the great libraries of Europe. Perhaps some excuse may be made for our slowness in discovering this fact, on the ground that so few of us ever see the inside of the library except when lionising our lady-friends. Under these circumstances it is not so wonderful that we should not have been struck sooner by the *lacunæ* in its various departments. Indeed, there is something to be said for shutting up the Bodleian altogether and devoting its funds to the support of the examinations, which are fast becoming the proper and peculiar work of the University, since the luxury of maintaining it is an expensive one, which few except foreigners seem anxious to avail themselves of. At all events, the following list of visitors—who, it is to be feared, came rather to see the Bodleian than our other admirable institutions at the basement of the building—will show that however much the library may be regarded at home with the awe due to the Holy of Holies, our Continental brethren have no such reverential scruples.

Herr Zangemeister has come from Heidelberg to collate Orosius; and Signor Schiaparelli, from Florence, to copy such geographical notices of Italy as he could find in our Arabic MSS. Zupitza has been making a final collation of the Ælfric MSS.; on which he has been working; and Kölling has also been examining various English texts. Aufrecht, on his way from Edinburgh to Bonn, investigated some Sanskrit MSS., which he has described in the last number of the *Journal of the German Oriental Society*; Röhl (not to be confounded with Rühl, of Dorpat, who has also been here) has re-examined, for the Berlin Academy, the Greek inscriptions already edited (though defectively) by Chandler; and Hervieux has been engaged upon the Latin version of Aesop's Fables which goes under the name of Romulus. Three Cambridge scholars have been making use of the Oriental treasures of the library—Mr. Bensly, of certain Syriac and Greek MSS. of the 4th book of Maccabees; Mr. Taylor (of St. John's) of the Rabbinical Commentary of Aboth; and Dr. Schiller-Szinessy, of a MS. of Kimchi on the Psalms; while a fourth, Mr. Aldis Wright, has made a last collation of the Bodleian MS. of Robert of Gloucester. Several unique Talmudic MSS. have been purchased from Jacob Saphir, well-known to collectors of such documents; among others may be mentioned the great volume of the *Responsa* of Salomon ben Addeheth. The eleventh century MS. of the Psalms from Yemen, which he offered to the Bodleian, has gone to the Cambridge library. Dr. Neubauer's catalogue of the Hebrew MSS. is fast progressing, more than 1,800 entries having now been made; and his monograph on the French Rabbis of the thirteenth century, in which he has been assisted by M. Renan, is appearing in the twenty-seventh volume of the *Histoire Littéraire de France*.

Our writers of books—to borrow a phrase from the Egyptian monuments—have not been idle. To say nothing of Professor Rolleston's luminous Address before the British Association last autumn, or the translation of Professor Haeckel's *History of Creation*, we have the second volume of Professor

Stubbs's *Constitutional History of England in its Origin and Development*; Professor Thorold Rogers's interesting *Complete Collection of the Protests of the Lords*; Mr. Nettleship's *Introduction to a Study of the Aeneid*, and Mr. Merry's *Specimens of Greek Dialects*. The Master of Balliol, too, has brought out a new edition of his *Plato* with various additions and corrections, and the Rector of Lincoln has been charming the readers of *Macmillan* with a "Chapter of University Life in the last century." A volume entitled *The Principles of Morals* is soon to appear, the joint production of our late Professor of Moral Philosophy and our present Professor of Logic, whose names guarantee the excellence of the work; Mr. Papillon is preparing a *Manual of Comparative Philology*; and Mr. Henry Sweet has in hand an *Anglo-Saxon Reader*, which every student of language will look forward to with impatience. I have already had the pleasure of noticing in the *ACADEMY* the new volume of Professor Max Müller's *Chips*, but I cannot help returning here to the opening pages of the book, which deal with the question of University Reform and the relation of our endowments to the needs of research. Professor Max Müller states so forcibly and eloquently the true end and object of a University, and how far short we have fallen of realising it, as well as how easily we might yet restore "the ancient glory of Oxford," and "invite the best talent of England back to its legitimate home," with "the funds which are now frittered away in so-called prize-fellowships," that one feels the hopelessness of the cause of research and learning in a place where such an appeal falls dead and unheeded. When we think of the large endowments we possess—endowments, be it remembered, most of which were once given to provide the leisure necessary for study and discovery—and then consider the use to which they are now turned, we almost begin to sympathise with those who say: "Better sweep away your endowments altogether, apply them to paying off the National Debt or something of that kind, rather than let them be employed any longer in support of a mischievous system." Barely a fifteenth part of the net income of the whole University, it would appear, goes to the endowment of the Professoriate, and meanwhile it is left to the initiative of Liverpool merchants, or the isolated generosity of a chance college, to establish such important and, from an academical point of view, such necessary chairs as those of Chinese and Celtic. Fully as I agree with all else that Professor Max Müller has written, there is one point, unhappily, on which I am compelled to differ from him. When he says that "if only twenty men in Oxford and Cambridge had the will, everything is ready for a reform, that is, for a restoration of the ancient glory of Oxford," he takes far too optimistic a view of the state of things. There are, it may be hoped, many more than twenty men in the two Universities who have not yet bowed the knee to Baal, but their efforts are as useless and as hopeless as were those of Elijah to stem the torrent of corruption which finally carried the kingdom of Israel to captivity and extinction. The iron of the examination-system has entered too deeply into the soul of the present generation for us to expect that it can return to the ancient conception of a University; knowledge is valued only in so far as it will pay, and our large and splendid endowments have been diverted from unremunerative research to the most profitable species of brain-work at present existing in the country. The founder of the College from which I write expressly laid down that the Fellows were to receive an annual stipend in order that they might be relieved from the necessity of teaching and so have leisure for quiet study; and, in the spirit of this statute, I find from the old *computi* that the Fellows were paid only for the time that they were in residence, a deduction in their income being made for every week of absence. By subsidising education instead of research we have

not only ruined the cause of learning and discovery, but have also checked the free development of that very education we profess to aid. It is refreshing to read the vigorous pamphlet of Professor Bonamy Price on *University Reform*, which has lately been exercising the minds of manifold reviewers. The Professor has laid his finger on the evils of the present system; whether he is equally successful in suggesting a remedy for them is another matter. Many will think that his proposed scheme will but revive the mischiefs complained of in a new form; and his ideal Professor is certainly a creature, admirable perhaps, but hardly human. However this may be, his assertion of the principle of free-trade in education is worthy of all consideration, and, though his Sub-professor may be merely a reproduction of an elderly college-tutor on an enlarged scale, we ought to be grateful to him for having so clearly pointed out to us our defects and shortcomings.

Meanwhile there are rumours that a draught of *University Reform* on the part of the Government is already in hand, and that an executive Commission will be appointed to reform the colleges if they refuse to reform themselves. When we remember the results of the last Commission, we cannot help receiving the news with some misgivings, though there is re-assurance in the fact that we have now to deal with a Conservative Government, one of whose members is our Chancellor. It may be questioned, however, whether University opinion upon the subject is not too hopelessly divided to make reform advisable at present; it is possible that another decade of years, or even another generation, may find us better prepared to handle it. At all events, we should then know more of the system now in working, as well as of the end towards which it is conducting us.

One of the chief advantages that might result from our being plunged into the vortex of reform would be to carry into another channel that restless energy which seems bent on changing the whole outward appearance of Oxford, and improving in this way on the heritage that has come down to us. The latest proposal is to transfer the Botanical Garden from its present site to the neighbourhood of the Museum. No doubt the new Garden would form a pleasant morning promenade for the numerous nursery-maids of the "Parks" district; but to abolish the old "Physic Garden," with its historic memories, its shady walks, its dreamy quiet and view of Magdalen Tower, is almost too great a sacrifice even for so desirable an object. For purposes of research there is little good in huddling together all the branches of natural science in a single spot, and we are glad to find both Dr. Hooker and *Nature* disapproving of the project. The higher artistic impulse has been allowed to disfigure Oxford quite enough; what with Keble and the new building at Merton, we have fully acquitted ourselves of our duty towards posterity, and, at any rate for a few years to come, we ought to be allowed to cherish the few relics that are left of a past that might otherwise be wholly forgotten. One piece of iconoclasm is sufficient for a Term. Only two or three weeks ago it was determined by an overwhelming majority to transform the interior of St. Mary's Church and sweep away the historic associations that have gathered round it during the last fifty years of stirring University life. The party of revolution see no reason why the place should remain any longer an exception to that crowd of ecclesiastical edifices which the last few years have turned into specimens of modern architecture, interesting, no doubt, but hardly historic; and, unless the pewholders stand in the way, the future preacher before the University runs a risk either of injuring his lungs or of addressing his sermon to himself and his desk. And yet there is an old proverb, "Let well alone."

P.S. My Postscript is the bearer of bad news. Professor Max Müller has just informed the Vice-Chancellor of his intention to resign the Chair of

Comparative Philology at the end of the Academic year, in order to devote himself to the publication of the seven volumes yet to appear upon the *Rig-Veda*. Let us hope he may yet be induced to change his determination. It is true that his long and great services constitute a claim for rest and recognition on the part of the University, but nothing would be more disastrous to the cause of Comparative Philology here than his resignation of the Professorship. The scientific study of language is no longer a stranger to Oxford; that this should be the case is due to the unwearied labours, the brilliant researches, and the eloquent exposition of Professor Max Müller.

A. H. SAYCE.

#### SELECTED BOOKS.

##### General Literature.

- BECCARI, G. B. *La questione del Nilo e la Società geografica Italiana*. Firenze: Le Monnier. L. 2.  
 HAMERTON, P. G. *Round my House: Notes of Rural Life in France in peace and war*. Seeley & Co.  
 HAYDON'S Correspondence and Table-Talk. Ed. F. W. Haydon. Chatto & Windus.  
 INDIAN Alps, the, and How we crossed them. By a Lady Pioneer. Longmans. 42s.  
 JERROLD, B. *The Final Reliques of Father Prout*. Chatto & Windus. 12s. 6d.  
 SCOTT, W. B. *Pictures by Venetian Painters*. Routledge.  
 STIGAND, W. *Life, Work, and Opinions of Heinrich Heine*. Longmans. 28s.  
 WOERMANN, K. *Die Landschaft in der Kunst der alten Völker*. München: Ackermann.

##### History.

- ACTS of Chapter of the Collegiate Church of SS. Peter and Wilfrid, Ripon, A.D. 1442 to 1506. Ed. J. T. Fowler. Surtees Society.  
 ALLMER, A., et A. de TERREBASSE. *Inscriptions antiques et du moyen-âge de Vienne en Dauphiné*. Paris: Thorin. 90 fr.  
 BUNSEN, E. V. *Biblische Gleichzeitigkeiten od. Uebersichtsmittel*. Berlin: Mitscher & Rüstel. 3 M. 60 Pf.  
 DUFOUR, G. H. *Geschichte des Sonderbundkrieges und die Ereignisse von 1856*. Basel: Schwabe. 3 M. 50 Pf.  
 HADDAN, the late A. W., *Remains of*. Ed. A. P. Forbes. Parker. 12s.  
 HUNZIKER, O. *Wallenstein als Landesherr, insbesondere als Herzog v. Mecklenburg*. Zürich: Schabelitz. 2 M.  
 PICCIOTTO, J. *Sketches of Anglo-Jewish History*. Trübner.  
 ROCHOLL, H. *Die Einführung der Reformation in der ehemaligen freien Reichsstadt Colmar*. Colmar: Lang & Rasch. 1 M.  
 SILVA, L. *L'Assedio di Parma nel 1247-1248: racconto storico*. Parma: Ferrari. L. 6.  
 THIRIAUDAU, A. C. *Ma Biographie*. Mes Mémoires, 1765-1792. Paris: Champion.  
 VISITATION of Yorkshire, made in the year 1584-5. By R. Glover. To which is added the subsequent Visitation made in 1612. Ed. Joseph Foster. Privately printed. 52s. 6d.

##### Physical Science.

- BUCHER, E. *Geschichte der technischen Künste*. 1. Bd. Stuttgart: Spemann. 16 M.  
 ENNEPER, A. *Elliptische Functionen*. Theorie u. Geschichte. Halle: Nebert. 16 M.  
 FALCK, C. P., u. F. A. Falck. *Beiträge zur Physiologie, Hygiene, Pharmakologie u. Toxikologie*. 1. Bd. Stuttgart: Enke. 8 M.  
 FROST, P. *Solid Geometry*. New edition of the Treatise by Frost and Wolstenholme. Vol. I. Macmillan.  
 KROMBACH, J. H. G. *Flora du Grand-Duché de Luxembourg*. Plantes phanogames. Luxembourg: Schamberger. 8 M.

##### Philology.

- AHLQVIST, A. *Forschnngen auf dem Gebiete der ural-altäischen Sprachen*. 2. Thl. Die Kulturwörter der westfennischen Sprachen. Helsingfors. 9 M.  
 MARTY, A. *Ueber den Ursprung der Sprache*. Würzburg: Stuber. 4 M.  
 NAVILLE, E. *La litanie du soleil*. Inscriptions recueillies dans les tombeaux des rois à Thèbes. Leipzig: Engelmann. 20 M.  
 OSTROFF, H. *Forschungen im Gebiete der indogermanischen nominalen Stammbildung*. 2. Thl. Jena: Costenoble. 6 M.  
 UJFALVY, C. de. *Éléments de grammaire magyare*. Paris: Maisonneuve. 6 fr.  
 ZIMMER, H. *Die Nominalsuffixe A u. Â in den germanischen Sprachen*. Strassburg: Trübner. 7 M.

#### CORRESPONDENCE.

MR. GREEN AND MR. ROWLEY.

4 Gordon Street: December 6, 1875.

The publication in the current number of *Fraser's Magazine* of Mr. Rowley's second letter on Mr. Green's History makes it incumbent on those who, like myself, gave great praise to the book at its first appearance, to ask themselves whether such praise is altogether undeserved. In reviewing the book in the *ACADEMY* (December 5, 1874), I stated that, "setting aside all question of differences of opinion, there are not a few mis-

statements on points of detail in the short period with which I have tried to make myself familiar, and doubtless other investigators would be able to give a similar testimony." It is only fair to acknowledge that Mr. Rowley's researches—spread, it must be remembered, over the space of a twelvemonth, while mine had to be completed in a single week—disclose a mass of blunders far greater than I was prepared for. It might, indeed, be possible to turn the tables upon Mr. Rowley, who makes some mistakes which, if he were himself to write a history, would expose him to blame from any critic as lynx-eyed as himself. Thus, it is not true, as he states, that Wentworth was appointed Deputy of Ireland in 1633; it is not true that there is any ground for saying that Mr. Green's conception of Charles's plans before the Battle of Naseby is purely imaginary. As a matter of fact, it is a fair deduction from Clarendon's account, and the absurdity of supposing that Charles meant to join Montrose in the Highlands is Mr. Rowley's and not Mr. Green's. Again, when Mr. Green attributes the remodelling of the Bench of Judges for the occasion of the ship-money trial to a hint from Wentworth, to whom, for some unexplained reason, he gives the name of Strafford, any one familiar with the history of the time would not go off, as Mr. Rowley does, to suggest that Mr. Green was thinking of the reign of James II., but would at once recognise a blurred recollection of the undoubted truth that by the dismissal of two Chief Justices and a Chief Baron, and by so timing the dismissal of Chief Justice Heath as to make it almost coincident with the issue of the first ship-money writ, Charles had so packed the Bench as to take away all confidence in its decisions. Yet even if it should prove possible to carry this retaliation as far as these samples, drawn from the events of a single reign, would seem to indicate, Mr. Green could not hope to beat down the weight of his opponent's attack, or to benefit himself more than the defeated English at Senlac were benefited by the onslaught in the dark which filled the Malfosse with the corpses of victorious Normans.

Mr. Rowley's attack may therefore be admitted to have overpowered Mr. Green's defences where they are weakest. But he makes no attempt to storm them where they are strongest. It is quite a mistake to suppose that any judicious critic would be taken in simply by the excellence of Mr. Green's style. Speaking for myself, I can fairly say that it was not so. There is an accuracy in detail which may exist quite independently of any perception of the larger truths of history. One is sickened by hearing how history is sometimes taught by men who, no doubt, are doing their best, but who have no idea that history cannot be got up like the rules of the Latin grammar. "Give me facts," one sometimes hears of such teachers saying; "I want to know in what year John of Gaunt was born, and what was the name of the youngest daughter of Edward I?" Such teachers have no sense of historical perspective. They do not rise up into the idea that facts are only of importance as they help us to understand the changes of thought, of feeling, or of knowledge which mark the growth of that complex social unity which we call a nation. A boy who does not know which side won at Blore Heath, or who has been taught that Henry VIII. had a wife called Margaret, may possibly know much more of history than many a man who has got all these facts at his fingers' ends. Mr. Green's great merit is, that he has tried, not without success, to exhibit in a life-like form the great forces which dominate the national growth. Literature and science, town-life and country-life, are not relegated by him to a chapter apart. In his book the student looks upon "the very pulse of the machine." He ceases to study a collection of biographies, and becomes in the full sense of the words, a student of history. Mr. Rowley's doubt whether boys will care for anything but details



seems to be answered by the success of Mr. Green's book, unless it is to be supposed that boys are not to be numbered in a fair proportion among its 30,000 readers. Besides, unless boys are to read the history of England in thirty or forty volumes, it would be impossible for them to have the accounts of battles provided for their use in sufficient detail to be interesting.

No doubt, inaccuracies of detail must react upon the general conception. But we have as yet heard nothing from those whose word would be regarded as authoritative to show that Mr. Green's general conception of the history down to the end of the sixteenth century is otherwise than true in the main, though undoubtedly he often exaggerates a truth in order to make it striking. His grasp of the seventeenth century is particularly feeble, and he is evidently not at home in the questions then at issue or in the sources from which information is to be acquired. But even here there are flashes of genius which brighten up the gloom, and it should never be forgotten that the very fact that a man has studied the tenth century minutely makes it impossible that he should have studied the seventeenth century minutely.

With Mr. Rowley's final complaint that, though a Library Edition of the History has been announced, "we hear of no revival of the School Edition," I cordially concur. Mr. Green owes it to those who admire his book in spite of its faults to put it into a shape in which it can be what it ought to have been from the first. It will be an enormous labour, but it is one which he is morally bound to undertake. Every date should be compared with some recognised authority. Every statement should be questioned till Mr. Green is quite sure that it contains something more than a mere shadowy recollection of something that he once read. I am not ashamed to say that I still think the book the best general history that has yet been written. It is in Mr. Green's own power to place it beyond all possible competition.

SAMUEL R. GARDINER.

#### THE MUSEUMS OF ATHENS.

Trinity College, Dublin: December 7, 1875.

If you will allow me, I will add some points, and correct some doubtful things in Mr. Hemans's interesting letter of last week on the museums of Athens. He does not mention that the art student who visits Athens is obliged to go to five different places to see the fragments of ancient art, viz.:—(1) the Acropolis; (2) the Theseum; (3) the Vavarkion (Βαβάρκειον); (4) the Museum of the University; and (5) the western suburb or Kerameicus, where the finest of the tombs are set up as they were found, and covered with wooden cases having wire doors. When I was at Athens last summer (3) was in the process of being transferred to (4), but in Greece it may be years before anything final is done.

As he says, all the fragments are lying about, often flat on the ground; there are no catalogues, no numbers, and no restorations whatever, even when such restorations are perfectly certain and necessary. Thus the most beautiful of the sepulchral reliefs, of which photographs are now before me, are sorely damaged in effect by having all the tips knocked off the noses of the figures. These monuments are perfect revelations of the feeling for pathos in Greek art—a pathos combined with a certain calmness and dignity which enlists the sympathy of the spectator far more thoroughly than prostrations and tears.

As to archaic art Mr. Hemans says nothing of the Theseum, which is certainly the most remarkable place at Athens for it. The stele of Aristion is there, which cannot date far from 500 B.C., and the Apollo of Thera, also one of the most renowned of archaic types. In speaking of the archaic statues in the Parthenon, of which I also possess photographs, I think he is wrong in calling the figure carrying the bull (it is not a calf) an

Apollo Nomios. There can be little doubt that this is the very statue described by Pausanias as dedicated by the people of Marathon in honour of Theseus, representing him as carrying the bull of Marathon to the Acropolis, where he sacrificed it. When he says of the four gods he next describes: "the square basement adorned with these four reliefs stood originally near the N.E. angle of the Parthenon," I confess I cannot understand him. The subject he describes was that represented on the eastern pediment of the Parthenon.

It is important that your readers should know that casts of all the metopes and frieze which he describes are now in the British Museum, as well as also the famous draped figure from the parapet round the temple of Athene Nike. With his judgment of this figure I perfectly agree. It is the most wonderful specimen of transparent drapery in the world.

The first impression produced by the Athenian museums is disappointing; everything is knocked to pieces, nothing is patched up and restored; and we then find out that the Italian restorers whom it is so fashionable to execrate have after all done a great work for the enjoyment of mankind. But after longer study of the precious fragments at Athens—fragments of genuine Greek art, not of weak Roman imitation—we feel that if Thorwaldsen could be revived and set to work to put things in order, he would presently make the galleries of Athens unmatched in the world.

J. P. MAHAFFY.

*The EDITOR will be glad if the Secretaries of Institutions, and other persons concerned, will lend their aid in making this Calendar as complete as possible.*

#### APPOINTMENTS FOR NEXT WEEK.

|                            |  |
|----------------------------|--|
| SATURDAY, Dec. 11, 3 p.m.  | Physical: "On a New Chronoscope," by Professor G. C. Foster.   |
| "                          | Crystal Palace Concert.  |
| "                          | Alexandra Palace Concert (Repetition of <i>Ether</i> ).  |
| "                          | Saturday Popular Concert, St. James's Hall (Hallé, Néruda).  |
| 8 p.m.                     | Musical Artists' Society (Royal Academy of Music).   |
| MONDAY, Dec. 13, 8 p.m.    | Society of Arts: Cantor Lecture, IV.   |
| "                          | British Architects: "On Dwellings for the Poor," by H. A. Darbishire.  |
| "                          | Medical.   |
| "                          | Monday Popular Concert.  |
| 8.30 p.m.                  | Geographical.  |
| TUESDAY, Dec. 14, 3 p.m.   | Crystal Palace Concert (Production of <i>Antigone</i> ).   |
| 8 p.m.                     | Anthropological Institute: "The Weddas of Ceylon," by B. F. Hartshorne; "On the Belief in Bhutas—Devil and Ghost Worship in Western India," by M. J. Walhouse; "On the localities from whence the Tin and Gold of the Ancients were derived," by C. O. Groom Napier.                       |
| 8.30 p.m.                  | Photographic.  |
| 8.30 p.m.                  | Medical and Chirurgical.   |
| WEDNESDAY, Dec. 15, 7 p.m. | Meteorological: "On the Registration of Sunshine," and "Notes on the use of the Rotatory Thermometer on board Ship," by R. H. Scott; "On the rainfall at Calcutta," by R. Strachan; "On the Moon's Influence in connexion with our extremes of Atmospheric Temperature," by G. D. Brumham. |
| THURSDAY, Dec. 16, 3 p.m.  | Crystal Palace (Repetition of <i>Antigone</i> ).   |
| 4 p.m.                     | Zoological.  |
| 7 p.m.                     | Numismatic.  |
| 8 p.m.                     | Linnean. Chemical.   |
| 8.30 p.m.                  | Royal. Antiquaries.  |
| "                          | British Scandinavian: "On the National Life, &c., in Iceland at the Present Day," by G. Browning.  |
| FRIDAY, Dec. 17, 7.30 p.m. | Sacred Harmonic Society, Exeter Hall ( <i>Messiah</i> ).   |
| 8 p.m.                     | Philological: "Renan and Max Müller," by the late Professor Grote.   |
| "                          | Quekett: "On a Larval Cirripede," by H. Davies; "On the Measurement of Angular Aperture," by J. E. Ingpen.   |
| "                          | Society of Arts: "Industrial Pathology," by Dr. B. W. Richardson.  |

#### SCIENCE.

*The Sensations of Tone as a Physiological Basis for the Theory of Music.* By Hermann L. F. Helmholtz, M.D. Translated, with Additional Notes and an Additional Appendix, by Alexander J. Ellis, B.A., F.R.S. (London: Longmans & Co., 1875.)

(Second Notice.)

It is impossible to pass from the first part of the book without noticing the theory of the analysis of notes in the ear, in which the existence of Ohm's law is explained by an analogy derived from the phenomena of sympathetic vibration. It is assumed that a resonant scale of some kind exists in the ear, every part of which resounds only to tones of definite pitch. Any complex vibration affecting the resonant scale will then resolve itself into its constituent tones, just as it would in a series of resonators. This theory furnishes an explanation of the existence of consonances free from beats. Thirds, fifths, and octaves give beats in air; but in the ear tones separated by these intervals fall on different parts of the resonant scale, so as to be out of each other's way. The amount of separation of notes forming a given interval depends on the extinctive power. About the middle of the scale it is such that two notes a minor third apart do not afford sensible beats. This is of interest in connexion with the theory of development. The specialisation of the parts of the resonant scale saves the organ from constant shocks in the case of the consonances. If we suppose the specialisation to be in a progressive condition, we may look forward to a revolution of our fundamental musical laws in the course of the progress of the species; and in the systems of the remote future we may expect to find first whole tones, and even at a later stage semitones, doing duty as consonances, and joining in with the thirds, fifths, and octaves in harmonious chords. In connexion with this theory, it is again necessary to mention the experiments of Professor Mayer, who has for the first time made actual determinations of the extinctive power possessed by the ear in different parts of the scale, and shown that it varies in different individuals.

The teleological view of this theory taken by Helmholtz is that it furnishes an explanation of the sensation of pitch. It is only necessary to suppose that the nerves connected with that part of the resonant scale (*membrana basilaris*) which corresponds to a given pitch produce by their excitation the sensation of notes of that pitch, to place the theory of the sensation of sound on a level with those of the other senses.

There is an objection to this part of the theory. It seems difficult to believe that an excitation which affects in a nearly uniform manner nerve-terminals covering an interval of a whole tone, and with but little less intensity nerve-terminals extending to an interval of about a major third, should be able to give a sensation of pitch having the singleness and certainty which that sensation possesses in a good ear, if the sensation of pitch is different in each nerve-terminal. If we were to admit that the vibration-number still preserves its peculiarity in the

transformation into nerve-force, and that all the nerves of sound are equally conduits for nerve-forces different in kind, we should have the position which would be forced on us if we came to the conclusion that the above objection was unanswerable.

The second part of the work treats of the effects of the combination of notes. I should translate "Störungen" in the title by "perturbations," the accurate astronomical equivalent, rather than "interruptions:" for combination-tones are certainly perturbations, but can hardly be called interruptions of harmony.

Combination-tones have their origin in the simultaneous action of two or more simple vibrations on the same portion of air, or other medium of transmission. They consist of difference-tones and summation-tones. As to the difference-tones, the theory of Young is apt still to find defenders; this ascribes them to the effect of beats, too numerous to be perceived separately. Helmholtz has shown that this idea is in opposition to facts; it is also founded on a complete misconception, arising in an analogy founded on a verbal ambiguity. As to the facts: first, beats can be distinctly perceived, as such, up to a number per second (between 100 and 200) much higher than the vibration-number of many audible sounds, and they do not present the slightest resemblance to the tones of the same vibration-number. For instance, Helmholtz adduces the 132 beats per second of the interval  $b''' c'''$  as being still distinctly audible as beats. But this same number is the vibration-number of tenor C; and if beats could pass over into a tone, this should be the form assumed by the beats. Again, in many cases the beats and combination-tones can be heard at the same time, constituting separate portions of the same mass of tone.

As to the theory. The vibrations which constitute sound are variations of pressure or position. The variations which constitute beats are variations of sound. Variations of sound itself do not constitute a fresh sound. There is an ambiguity in the word "beat." It seems to infer that there is an impulse, an excess of pressure, at the swell of the beat—i. e., when the sound has the greatest intensity. This is not the case. The negative impulses and pressures increase just as much as the positive during the beat, unless some property of the medium comes into play to make them different. This property is found in the air in the difference in its behaviour on compression and rarefaction, when these are beyond the limit where changes of pressure are proportional to the changes of volume. It may be shown by a much more simple process than any given in Helmholtz's book that this defect of proportionality leads at once of necessity to the existence of both the difference and summation-tones of Helmholtz.

The employment of beats for the analysis of notes leads to an investigation as to the limit of deep tones. By applying this method to the notes of the siren, Helmholtz showed that the fundamental vibration corresponding to the number of puffs of air is not produced until the rate of about eighty per second, lower notes consisting entirely of harmonics. The application of

large stopped organ-pipes is then suggested; Helmholtz does not take the obvious course of applying to them a method like that he used for the siren, but assumes that the notes are substantially pure tones. It is easy to show that these notes contain a large proportion of  $12^{th}$ s, the beats of a semitone following the pattern U u u U u u, where U is a beat of the fundamentals, and u of the  $12^{th}$ s. Sounding the C, — C $\sharp$  of an ordinary Bourdon, it is recognised that the fundamental is still heard with great clearness; this corresponds to about thirty-four vibrations per second. I requested Sir F. Onseley to perform the experiment of sounding the successive semitones of the thirty-two-foot octave, and noticing where the beats of the fundamental ceased to be audible. Sir F. Onseley informs me that he heard the slow beats of the fundamental when sounding F $\sharp$  and G $\flat$ , but not lower; but his impression is that he could hear them lower with open pipes. This might be the case if the fact be that his stopped 32's do not produce their fundamental vibration in sensible intensity below the point in question. I also requested Dr. Stainer to perform the experiment with the open 32's at St. Paul's. Open pipes sounded in semitones give the pattern U u U u, corresponding to fundamental and octave. I have myself ascertained that in large-scale open pipes the u's are scarcely audible, consequently the tone of such pipes is much purer than that of large stopped pipes, contrary to Helmholtz's statement. Dr. Stainer informs me that he only recognised the beats of the octave in two of the upper semitones of the thirty-two foot octave; and that in all other cases he heard only the beats of the fundamental, and this right down to C $\flat$ —C $\sharp$ : i. e., down to a tone corresponding to about seventeen vibrations per second, which is much lower than anything Helmholtz indicates. But Dr. Stainer points out that the noise about St. Paul's renders it an unsuitable place for any delicate observations.

There can be little doubt that in the experiments of Helmholtz with the large tuning fork and sliding weight, and also with the loaded string, the failure to hear vibrations below about thirty arose from the vibrations not being communicated to the air in sensible intensity; the alternative is that the range of his ear may be very short. There is some mistake about the experiment with the loaded string (p. 268): it is stated that at B $\flat$  with thirty-four vibrations in a second, there was scarcely anything audible; now, B $\flat$  would have about thirty-one vibrations. Turning to the original we find B $\flat$ , which corresponds to B $\flat$  of about twenty-nine and a-half vibrations; so that it is impossible to tell what is intended. There is another case at p. 424, where the German B is left instead of B $\flat$ .

The theory of consonance and dissonance founded on the principles established in the first part of the book, is one of Helmholtz's greatest achievements. In the latter part this is worked into the foundation of a theory of music. Space forbids my entering into these subjects further than to remark that Helmholtz finds himself led to present just intonation, or a reformed system of tuning, as not only advantageous in theory, but as

worthy of adoption in practice. This part of the work has formed the basis of investigations on systems of tuning made by Mr. Ellis, myself, and others. The greater part of Mr. Ellis's Appendix, which forms about a fifth of the entire volume, is occupied with an account of these.

Mr. Ellis's principal investigation is on the subject he calls "Musical Duodenes." The method thus described has for its object the practical employment of just intonation in a rigorous manner, without any resort to approximations. The notes are arranged in a scheme of horizontal and vertical lines, each horizontal step to the right being a perfect third up, and each vertical step a perfect fifth. Placing anywhere on this scheme an oblong which includes three notes in a horizontal and four in a vertical line, we find within it twelve notes, which are defined as constituting the duodene of a note occupying a definite position within the oblong. The practical use of this is intended to be that the actual notes can be designated without altering the ordinary notation of music, by simply writing above the line the name of the duodene employed. This method is precisely analogous to that known as "Tonic Sol-fa." The method employed by Helmholtz, and followed in the text of the translation, may be derived from the same scheme of arrangement. The unmarked letters refer to a certain vertical line; a line over the letter refers it to the vertical line situated one step to the left, one under the letter to the line one step to the right, and so on. This is inapplicable to written music, but is based on the more convenient principle of referring accurately to the fundamental scheme by a single mark always employed, which involves an extremely simple idea. The method I have proposed and prefer retains this advantage, and is also applicable to written music. I take it to bear the same relation to Mr. Ellis's that the ordinary notation does to "Tonic Sol-fa." It is, however, primarily used with reference to approximate systems.

Mr. Ellis's letter-notation is independent of the duodenary arrangement, and I consider it very inconvenient. Also, the numerous typographical symbols he employs have, in many cases, no obvious relation to what they denote, and, with the extensive new vocabulary, cause the subject to present unnecessarily an appearance of great difficulty. At the same time Mr. Ellis must have the fullest credit for the completeness of his account of all the principal researches; and when his notation and vocabulary are once mastered, but little difficulty will remain in any part of the subject.

The remaining notices in this Appendix refer to Professor Mayer's acoustical researches; to the machines constructed respectively by Mr. Donkin and Mr. Tisley for the mechanical description of combined vibrations; the string-organ of Mr. Baillie Hamilton and Mr. Farmer; and a number of other points of interest to the student of acoustics. There is a very good article on Helmholtz's vowel-theory, to which Mr. Ellis's position as a philologist gives special weight; but I have already discussed this point.

R. H. M. BOSANQUET.



*The Academica of Cicero.* The Text revised and explained by James S. Reid, M.A., Assistant-Tutor and late Fellow of Christ's College, Cambridge. (London: Macmillan & Co., 1874.)

We cordially welcome this little book as a valuable contribution to the intelligent study of Cicero's philosophical writings. Mr. Reid's main aim is modest enough:—

"I trust," he says, "that the work in its present shape will be of use to undergraduate students of the Universities, and also to pupils and teachers alike in all schools where the philosophical works of Cicero are studied, but especially in those where an attempt is made to impart such instruction in the ancient philosophy as will prepare the way for the complete knowledge now required in the final classical examinations for honours both at Oxford and Cambridge. My notes have been written throughout with a practical reference to the needs of junior students."

Language like this does not always prepare a reader for such conscientious and scholarly work as we find in this edition.

The introduction contains a clear and interesting account of Cicero's philosophical studies, of his general attitude towards philosophy, and, in particular, of the composition of the *Academica* as we have it. Mr. Reid is right, we think, in emphatically calling attention to the real merits of Cicero in philosophical writing; to the genuine and solid interest which philosophy, as Latinized by him, must always have for the student of antiquity. It is not merely as a stylist that Cicero deserves well of us in this respect. Taken, indeed, as so much metaphysics, Cicero's presentation of philosophical ideas is, in spite of its beauty of form, too inaccurate, too oratorical, too dependent, often, on thoroughly inferior sources, to have any independent value. But an independent value it undoubtedly has in another sense, as embodying in the most vivid way the transition from the metaphysical to the ethical point of view which is so characteristic of the later Greek speculation. The Romans used philosophy with the power and healthy sense of men who knew that they were making history. Their metaphysics were as such valueless ("quis enim est istorum Graecorum," says Cicero, "qui quemquam nostrum quidquam intellegere arbitretur" \*); but a clear idea of the process implied in their employment of philosophy—the translation of its formulae into literary Latin, the absorption of its leading maxims into the atmosphere of ordinary cultivated life, the utilising of dialectic for the purposes of rhetoric or exhortation, the colouring of oratory with a tinge of speculative culture—is more vividly impressed upon the imagination by Cicero's example and writings than by those of any other Latin author with the exception, perhaps, of Lucretius.

As a critic of the text Mr. Reid leans in the conservative direction, the result being that his text "lies considerably nearer the MSS. than that of Halm" (Preface, p. viii.). As instances in which he seems to be right as against other editors, we may perhaps point to the note on *satis eum longo intervallo*, l. 1; on *da mihi nunc*, l. 10; on *pace consu-*

*mitur*, 2. 2; and on *viae reperiuntur*, l. 42, on which we may remark that if a parallel for *viam reperire* be required, it may be found in Virgil (*Aen.* 9. 195). In l. 12, however, we have considerable doubt whether Mr. Reid is right in keeping the MSS. reading "Brutus . . . sic philosophiam Latinis litteris persequitur nihil ut iisdem de rebus Graecia desideret." To say "Brutus writes so well on philosophy in Latin that the Greeks feel nothing lacking on the matters in question," would be, we should think, too bald and elliptical a way of speaking for Cicero. If *Graecia desideret* is right, we should be inclined to think that something else in the sentence has dropped out. In l. 13 Mr. Reid writes for *contra Philonis* of the MSS., *contra ea Philonis*: is it possible that what Cicero wrote was *contra rationem Philonis*?

We may mention a few other points on which we are inclined to differ from Mr. Reid. On l. 28, "cum ita moveatur illa vis quam qualitatem esse diximus, et cum sic ultro citroque versetur," Mr. Reid says the use of *versari* is strange. It is surely a not uncommon use in Ciceronian Latin: comp. *De Finibus*, 5. 86, "verses te huc atque illuc necesse est," and Lucretius 6. 125, 175, 277. Again, we cannot agree with Mr. Reid's view of the difficult passage l. 37, where Cicero has apparently committed the great blunder of making the Stoic ἀποπροσημένα a subdivision of the ληπτά. It is surely far more likely that Cicero (as Madvig on *De Finibus* 5. 30 has suggested) should have either misunderstood or been misled by some careless Greek author, than that he should have written a Latin sentence in which all the ordinary rules of composition are neglected. On 2. 33, "quo enim omnia indidentur sublato reliqua se negant tollere; ut si quis quem oculis privaverit, dicat ea, quae cerni possent, se non ademisse," it seems to us that neither Mr. Reid nor any other commentator whom he quotes has hit on the simplest and easiest way of taking the words, which is to translate *ut* as = *ut si*. "As if a man, after depriving another of his eyes, were to say that he had not deprived him of the objects of sight." This use of *ut* is illustrated by Munro on Lucretius 6. 1232. On 2. 80 Mr. Reid has surely missed the force of the words "O praeclarum prospectum." Cicero has been dwelling on the defectiveness of the senses, and instances the fact that from the place where he is standing he can see the *Cumanum* of Catulus, but, as his sight is not long enough, he cannot see the *Pompeianum*. "O praeclarum prospectum! What a wonderful stretch of vision! We can see Puteoli" (he continues), "but not our friend Avianus who may be walking there. . . . Were a god to ask me, I should be bold to answer that I am by no means content with my pair of eyes." But Mr. Reid takes the words *O praeclarum prospectum* as a rapturous outburst on the beauty of the scenery.

We have observed a few oversights and misprints. In l. 33 Mr. Reid gives in his text *disciplina* and *mutationes*, in his note *forma* and *immutationes*; on p. 135 we find "Democritus (460—357 B.C.) was really very little older than Socrates (468—399), who died nearly sixty years before him." On pp. 3 and 4 occur *intelligent* and *intelligerent*;

on pp. 118 and 131 *coelo*; on p. 59 *poenituit*; on p. 10 *ea quae for ea qua*; on p. 19 *Menesarchus* for *Mnesarchus*. H. NETTLESHIP.

## SCIENCE NOTES.

### PHYSIOLOGY.

*On Unipolar Nerve-Stimulation.*—When only one electrode is in contact, whether mediate or immediate, with a nerve-trunk, while the other is applied to a distant part of the body, the results of stimulation are very different from those obtained by allowing the current to traverse a portion of the nerve included between the two poles of the battery. The effects of unipolar stimulation have recently been investigated by Chauveau (*Comptes Rendus*, November 2 and 8, 1875). In the first series of experiments, a motor nerve (*in situ*) was stimulated with the positive and negative poles alternately. After every pair of stimulations, the intensity of the continued current employed was increased; the successive increments being of equal value. It was found that when the current had attained a certain degree of intensity (constant for each individual case), the two poles produced exactly equal effects, i.e., the resulting muscular contractions were equal in extent and duration. Above and below this point, equal currents from the two poles were no longer followed by equal effects; above it, the positive pole was found to be more active than the negative one; below it, the negative prevailed over the positive pole. On substituting a sensory for a motor nerve, similar results were observed, save that the properties of the two poles were reversed. When a motor nerve was repeatedly stimulated with the positive pole alone, the intensity of the current being augmented in arithmetical progression, the motor effect was found to maintain a constant relation to the intensity of the current, until exhaustion began to show itself. On substituting the negative for the positive pole in this experiment, the maximum motor effect was very soon reached, subsequent increase of current being no longer followed by increased effect. Precisely the same phenomena occurred in the case of sensory nerves; but the two poles were found to have exchanged their properties with each other. A consideration of the above results will go far to explain the confused and even contradictory results achieved by Cyon, on trying to reproduce in the human subject those phenomena of bipolar electrotonus which were first studied by Pfliiger in the isolated nerve-muscle preparation of the frog.

*Experimental Arrest of a Zymotic Process in the Living Organism.*—It was accidentally found by Luchsinger (*Pflüger's Archiv*, xi. 10) that the injection of a watery solution of glycine into the subcutaneous areolar tissue of a cat or rabbit was invariably followed by an abundant discharge of the colouring-matter of the blood through the kidneys. Inasmuch as the dissolution of red corpuscles in the circulating fluid is always attended by the liberation of a ferment capable of transforming glycogen into sugar, the latter substance was looked for in the urine. Not a trace of it could be detected. Subsequent experiments showed that its absence was not due to any lack of glycogen in the liver. The possibility next suggested itself that the glycine might have checked the characteristic activity of the ferment. The following experimental results seem to show that glycine is really endowed with some such power. It is well known that glycosuria may be excited at will in the rabbit, by injuring a particular spot in the floor of the fourth ventricle, or by putting the animal under the influence of curare. Now it was found that the occurrence of this artificial glycosuria could always be prevented by the previous injection of a sufficient quantity of glycine under the skin. Moreover, the transformation of hepatic glycogen into sugar, which usually occurs soon after death, may be checked by injecting glycine subcutaneously during life.

\* *De Oratore*, 2, § 77.

**Physiological Action of a new Alkaloid.**—By acting on diethyloxamide with phosphorus pentachloride, Wallach has succeeded in the synthesis of an alkaloid to which he has given the name of chloroxalethylin. The action of this new compound has been investigated by Binz (*Archiv für exp. Pathologie und Pharmacologie*, October 22, 1875). It exerts a decidedly depressant influence on the cerebral and spinal centres of the frog; the peripheral nerves are affected in the same way, but at a later period. In warm-blooded animals, it lowers the temperature of the body, but does not produce narcotic effects in any mammal except the cat. It resembles atropia in paralysing the inhibitory apparatus of the heart; so that, when a frog has been put under its influence, neither electrical stimulation of the *sinus venosus*, nor the injection of muscarin, avails to stop the ventricular contractions. When a sufficient dose had been administered to a rabbit, irritation of the vagus was no longer followed by its usual effect. Though resembling atropia in its action on the heart, the new alkaloid differs from it in not causing dilatation of the pupil when instilled into the eye. Both in its positive and its negative properties therefore, it seems to be more nearly allied to tropin, a derivative of atropia.

**On the Corneitis which follows Intracranial Division of the Trigemini.**—The curious effect on the nutrition of the eyeball, produced by section of the fifth nerve within the skull, was first pointed out by Magendie in 1824. Since that time, his experiments have often been repeated and varied, with the object of making out, if possible, whether the corneal changes should be ascribed to lesion of certain "trophic" fibres supposed to run in the branches of the trigemini, or simply to the external irritation and injury from which the eyeball, by reason of its insensibility, is no longer shielded by its ordinary safeguards. Senftleben believes himself to have set the question finally at rest (*Virchow's Archiv*, October 12, 1875). His conclusions are, in the main, identical with those at which Snellen formerly arrived; but they are supported by a stronger body of more varied evidence. The primary change in the cornea he finds to be a simple necrosis of very limited dimensions, caused by violence inflicted on the insensible eyeball. This circumscribed necrosis is followed, in accordance with well-known pathological laws, by a secondary inflammation, setting out from the margin of the cornea, and advancing towards its centre. These changes are wholly independent of any "trophic" influences conveyed through the trigemini; indeed, there is no reason to think that the trunk of this nerve contains any "trophic" fibres. Sinitzin's statement, that the occurrence of corneitis after division of the fifth nerve may be prevented by the simultaneous extirpation of the superior cervical ganglion of the sympathetic, was found to be entirely erroneous.

**On some Points connected with the Function of the Kidneys.**—Grützner describes a set of experiments intended to throw light on the connexion between the arterial blood-pressure and the quantity of urine secreted in a given time (*Pflüger's Archiv*, xi. 6 and 7). He brings evidence to show that the relation between them is less simple than Ludwig originally supposed it to be. A great fall of blood-pressure, such as is caused by division of the spinal cord in the cervical region, or by poisoning with curare and chloral hydrate, undoubtedly arrests the renal secretion; but the latter may be re-established, without any proportionate rise of blood-pressure, by injecting urea or sodic nitrate into a vein. On the other hand, anuria may likewise follow an increase of blood-pressure, caused by intermittent electrical stimulation of the medulla oblongata, or by the effect of an accumulation of carbonic acid in the blood upon the vaso-motor centre. The mechanism of this form of suppression is simple enough. The transudation of water through the walls of the Malpighian capillaries is proportionate to the blood-pressure in their interior. But the general

spasm of the arterial system caused by either of the two methods described above affects the afferent vessels of the tufts in common with all other arterioles, and hinders the blood in their interior from taking part in the general rise of tension. If the experiment be repeated after previous section of the vaso-motor nerves going to one kidney, we find secretion proceeding actively in this organ, while it is arrested in the opposite one. Must we then conclude that the flow of urinary water depends simply on the degree of tension subsisting in the Malpighian tufts? The diuretic effects of urea and sodic nitrate, alluded to above, prove that these substances exert some more immediate influence on the secretory function. Indeed, diuretic agents may be grouped in two divisions: some, like digitalis, operating indirectly, by the variations in blood-pressure which they cause; others, like sodic nitrate and urea, by exercising a more direct and special influence on the secreting tissue.

#### MICROSCOPICAL NOTES.

At a "scientific evening" of the Royal Microscopical Society, held at King's College on the 24th ult., Mr. H. C. Sorby, F.R.S., the President, exhibited his new apparatus for exactly determining the position of absorption bands seen with the microspectroscope, to which we alluded, with explanations of the principle, in the *ACADEMY* for November 13, p. 509. It was found very easy to bring the bands of the test scales to positions coinciding with those of the bands to be tested. Starting the apparatus at the zero of its scale, the amount of rotation required to bring any band into the right position was easily read off, and on reference to a table which Mr. Sorby has calculated, and published in the *Monthly Microscopical Journal* for this month, the wave length in millionths of a millimetre can be ascertained by simple inspection. The figures and explanations given in the above-mentioned journal will enable any skilful optician to make the instrument.

At the ordinary monthly meeting of the Royal Microscopical Society on the 1st inst., Professor Bennett directed attention to some peculiar bodies he found in *Drosera*, *Pinguicula*, and other insectivorous plants. These bodies are below the cuticle, and have a glandular aspect. They exhibit some cross markings, which give them a superficial resemblance to the external glands of *Coleus*, described and figured by Mr. Slack (*M. M. J.*, May, 1872), but they are not, as those are, epidermic structures of the nature of glandular hairs. They have evidently a different function as well as a different position, and Professor Bennett thinks it possible they are organs of digestion. The paper was illustrated by drawings and by the exhibition of the actual objects under the microscope.

On the same evening Dr. Lawson showed an apparatus, devised by M. Hayem and made by Nachet, to facilitate the estimation of the number of red corpuscles in a given quantity of blood. It consisted in a cavity of definite size, cut in a glass slide. Into this blood, diluted with a known quantity of serum, is placed, and viewed with an eye-piece furnished with a micrometer, showing a number of square spaces. The corpuscles are counted in these spaces, and then, by a simple process of multiplication, the number in a cubic millimetre is ascertained. In the case of the blood exhibited by Dr. Lawson this number exceeded 4,455,250.

Professor T. Rupert Jones on the same evening gave a very interesting account of the recent researches, chiefly by himself and Mr. Kitchen Parker, in the structure and classification of foraminifera.

M. PAUL BERT has laid before the French Academy a *résumé* of the observations of himself and others on the colour-changes of the chameleon. They appear to be due to change of place of certain coloured corpuscles. When they bury themselves under the skin they form an opaque background to the cerulescent layer, and

when they distribute themselves in superficial ramifications, they either leave the skin to show its yellow hue, or give it green and black tints. The movements of the colour corpuscles are directed by two orders of nerves, one causing their descending, and the other their ascending, motions. In a state of extreme excitation the corpuscles hide below the skin, and do so in sleep, anaesthesia, or death. The nerves which cause the corpuscles to go under the skin have the greatest analogy to vaso-constrictor nerves. They follow the mixed nerves of the limbs, and the great sympathetic of the neck, and do not cross in the spinal marrow. The nerves which bring the corpuscles upwards resemble in like manner the vaso-dilator nerves. Luminous rays belonging to the blue-violet part of the spectrum act directly on the contractile matter of the corpuscles, and cause them to move towards the surface of the skin.

A MICROSCOPICAL examination of the root-fibres of pines damaged by *Phylloxera* leads M. Cornu to consider the injury due to mechanical causes, and not to any poisonous injection. The introduction of the insect's sucker into the tissues causes their *fading* (not rotting), and the opposite cells swell. The affected cells have their longitudinal growth arrested, and from this arise tension and swelling, and a rapid exfoliation of the vertical layer required for the protection of the tissues. The paper will be found in *Comptes Rendus* for November 22.

In the *Comptes Rendus* for November 15 is a paper by M. Balbiani on the Embryogeny of the Flea. He finds the egg of *P. felis* better adapted to researches than that of other species, such as *canis* and *irritans*. It is more transparent, and permits the various stages of development to be better observed. As the flea's egg has been described by former observers, and especially by Leuckart, M. Balbiani merely observes concerning its envelopes, that they consist in a chorion and vitelline membrane, both very thin, transparent, and colourless. The chorion is homogeneous, without sculpture, or superficial reticulations. The rugose shell-like aspect its surface presents does not arise from this membrane, as Leuckart thought, but is caused by a coating the egg receives at the moment of its expulsion. The micropyle openings of the chorion are numerous, and are found at the anterior as well as at the posterior pole. In these two regions they are grouped in circular-spaces, larger in the former, where the micropyle holes number forty-five to fifty, while in the latter there are only twenty-five to thirty. In the anterior group only has M. Balbiani seen spermatid filaments engaged. One or two days after laying, the formation of the embryo begins by a thickening of a portion of the blastoderm, in the form of a band, at first broad and diffuse, but which gradually concentrates on the ventral line of the egg. The embryonic bandlet continues to grow at its posterior part, whence it makes a fold which penetrates the vitellus, and bends round to the dorsal, or opposite, side of the egg. This replicated, or caudal, extremity of the embryo thus has for its origin a veritable invagination of the blastoderm at the posterior pole, while throughout the rest of its length the embryo results from a local transformation of the blastodermic vesicle, and consequently remains external to the vitellus. This mode of formation of the embryo of the Pulicids presents a type intermediate between that of the Diptera, in which the whole embryo is exterior, and that of the Hemiptera, in which it is chiefly, and sometimes entirely, formed at the expense of a portion of the blastoderm invaginated in the vitellus. After remarking that the egg of the flea is too small to make sections to exhibit the embryonic layers, and the part they play in the process of development, M. Balbiani observes, there is no difficulty in following the development of the two membranes which have received the names of the amnios and serous envelope. With their formation, the first period of development terminates, and at this early stage of evolution, the organ of reproduction



is already visible in the form of a small cluster of clear cells on the internal surface of the abdomen, immediately below the posterior margin of the vitellus. No envelope surrounds this mass of germinal cells, and the author formerly mentioned a similarly precocious appearance of reproductive elements in Aphidians and Lepidoptera. The commencement of the second development period is marked by the appearance of the rudiments of cephalic appendages—antennae and mouth-organs—which last, by progress of evolution, come to be organised as in maxillary or abrading insects (*broyeurs*). We know that the larva of the flea feeds on solid matters, while the perfect insect has a mouth adapted to suction. Another peculiarity is the appearance of the rudiments of thoracic members, though the larva is born in an apodal state. "This tendency to produce appendages like the legs of other insects, and which are destined to abort in the embryo itself, is a very interesting fact for the partisans of the doctrine of evolution, while it is inexplicable to those who believe in the invariability of species." Among the phenomena of the third and last evolution period, M. Balbiani mentions "the rupture of the serous or external envelope of the cephalic region of the embryo, its concentration on the dorsal surface as a crumpled mass, and, finally, its penetration in the vitelline sac, or mid intestine, by an opening in the back of the embryo. At the close of this period, a little horny plate is found on the head of the larva, which enables it to split the membrane at the time of hatching. M. Künckel has described and figured this in *P. felis*, but M. Balbiani claims priority.

In the last "Microscopic Notes" a letter from Mr. Lettsom was quoted, in which by inadvertence the mineral Wulfenite was spelt Wulfanite. This error did not belong to that gentleman.

In the *Hermes* (vol. x. part 2) R. Lepsius discusses the inscription of the Nubian king Silko, the bastard Greek of which he explains in several cases by a reference to Coptic idioms reproduced in Greek. E. Zeller has an article on Aristotle and Philolaus, in which he argues against Schaarschmidt, that some at least of the alleged remaining fragments of Philolaus formed part of a genuine work of that philosopher known to Aristotle. Having remarked that the silence of Aristotle on the sources of his information about Pythagoreanism proves nothing, Zeller bases his theory on a comparison of the statements made by our later informants about Philolaus' doctrines with some passages in which Aristotle speaks in similar terms of the Pythagoreans. E. Curtius contributes an elaborate paper, full of ingenious combinations, on the history of Corinth. Less important, though all interesting in their way, are the papers of R. Neubauer on the archonship of Rheometalkas at Athens, and on an old Laconian inscription; of Schanz on the MSS. of Plato, of Kaibel on an oracular inscription found at Attalia in Pamphylia, and of Zurborg on Sophocles and the *Elegie*. Latin scholarship is represented in this number only by two short articles, by Nöldeke on the Roman provinces *Palaestina Salutaris* and *Arabia*, and by Gemoll on the mutual relations of the three MSS. used by Lange in his edition of Hyginus' (?) *De Munitionibus Castrorum*. Otto Seeck ("Eine Enttäuschung") exposes in an amusing manner the spurious character of a supposed Latin "Life of Cato," recently discovered at Marburg and rashly supposed to have been the authority followed by Plutarch. Seeck shows by a few instances that it is merely a translation of Plutarch by an incompetent hand.

#### MEETINGS OF SOCIETIES.

GEOLOGICAL SOCIETY.—(Wednesday, December 1.)  
J. EVANS, Esq., F.R.S., President, in the Chair.  
The evening was devoted to a continuation of

Mr. J. Clifton Ward's researches on the granitic, granitoid, and metamorphic rocks of the Lake District. After describing the geological relations of the Skiddaw granite, the author referred to its microscopical structure and chemical composition. In estimating the pressure under which the rock may have been formed, he has resorted to Mr. Sorby's method of measuring the cavities in the crystals of quartz. Analyses were given of the granite and of the associated chistolite-schist, "spotted schist," and mica schist. Attention was called to the quartz-felsite of St. John's, the syenitic granite of Buttermere, and some other crystalline rocks of the district; and it was suggested that these may have been produced by the extreme metamorphism of the volcanic series. The so-called hyperthenite and some other rocks of Carrock Fells were described, and their probable origin discussed. Some of these rocks may represent the base of the volcanic series, metamorphosed at great depths and altered by addition of silica introduced from below. The accuracy of Professor Sedgwick's work in the Lake District was duly acknowledged by the author, and the general question of metamorphism was fully discussed.

#### BRITISH ARCHAEOLOGICAL ASSOCIATION.— (Wednesday, December 1.)

DR. KENDRICK exhibited an annulet made from hematite, and in the shape of a heart; Mr. Cumming exhibited a pyriform object of the same stone; Mr. Baily exhibited a variety of objects found in recent excavations in Blomfield Road, Finsbury; Mr. Cumming exhibited specimens of brass book-clasps of the fifteenth century; Mr. Brock exhibited specimens of plaster decorations in high relief, from the Old Manor House, Kennington, recently pulled down; the Rev. S. M. Mayhew exhibited a Burslem figure of Sir John Falstaff, a Fulham jug of the time of William III., some ancient glass fragments, an Etruscan cyathus, and a gold finger-ring of the Claddagh clan of Galway; a paper by Dr. Wake Smart, "On the Ancient Worship of Springs," was read and discussed; Sir Henry Dryden, Bart., communicated an account of Roman remains near Rynhoe; Mr. Brock read a paper "On the Discovery of an ancient War-ship near Botley," a vessel 130 feet long, of massive construction, and which evidently had been burnt; Mr. Cumming read a paper "On some Roman Tesseræ of Terra-cotta"; Mr. Morgan gave a summary of proceedings at the Evesham Congress.

#### ENTOMOLOGICAL SOCIETY.—(Wednesday, December 1.)

SIR SIDNEY SMITH SAUNDERS, C.M.G., President, in the chair. Mr. W. A. Forbes exhibited a variety of the Burnet Moth (*Zygaena filipendula*), with yellow spots; of which he had bred a number from larvae taken near Winchester. Mr. Champion exhibited some rare British Coleoptera. Mr. William Cole exhibited carefully-executed drawings of the pupae of a species of the Dipterous genus *Ephydra*, which he had taken clinging to the stems of grass in brackish water near Southend, Essex. The President referred to the numerous parasites found on bees of the genus *Osmia*, and remarked that M. Jules Lichtenstein had recently obtained *Zonitis praestans* from the cells of *Osmia tridentata*; and likewise *Euchalus vetusta*, from its desiccated adult larvae, in the same way that *Halticella Osmicida* effects its metamorphosis, thus making the thirteenth parasite recorded as infesting this particular species of bee. A paper was communicated by Dr. Burmeister, of Buenos Ayres, giving a description of a new genus belonging to the family *Scutidae* (nearly allied to *Clivinae*), taken on the shore of the river Uruguay, near the town of Concordia. The third part of the "Transactions" for 1875 was on the table.

#### ANTIQUARIES.—(Thursday, December 2.)

C. S. PERCEVAL, Esq., exhibited the portion of the collection of seals presented to the Society by the Hon. Mrs. Albert Way which he has already arranged, being the Great Seals of the Sovereigns of England. By the French kings, seals *en placard* were used as early as A.D. 670, the design being usually a rudely-executed head. Antique gems were used by some of the Carolingian kings, and the heads of gods and heroes found on them have sometimes been mistaken by former antiquaries for authentic portraits of the kings who used them. The kings of England before the Conquest rarely, if ever, used seals to attest documents in their own country, but they were occasionally employed for transactions with foreigners. The abbey of St. Denis possessed charters from Kings Bercwald, Offa of Mercia, Ethelwulf of Wessex, and Edgar, all with seals; but only those of Edgar and Offa are still preserved. Besides these, the Way collection contains copies of the seal of Coenwulf, King of Mercia, and four specimens of Edward the Confessor. This king was the first, either in England or France, who appended the seal to the charter by strings, which was done probably in imitation of the method used in sealing bulls. The only other Anglo-Saxon seals extant are those of Ethelwald, Bishop of Dunwich (mentioned in the *Archæologia*, vol. xx.), and of the monasteries of Durham and Wilton.

From the Conquest to the present sovereign the collection has no gaps. William the Conqueror originated the custom of placing representations of the king, enthroned and on horseback, on the obverse and reverse of the seal. In his case there is no doubt that the equestrian figure represented the Conqueror as Duke of Normandy and the seated figure as King of England; but the practice has continued to the present day though the meaning has long been lost. Armorial bearings first appear in the first seal of Richard I. That monarch's shield bears one lion rampant facing to the centre of the shield, only half of which is visible, which renders it extremely probable that the whole bearing was two lions counter combatant.

The seal of Alexander, King of Scotland, 1107–1124, also bears one lion, but facing outwards, to the dexter side, as is usual when the charge consists of a single animal.

The first seal of Richard I. was lost with his vice-chancellor, who was drowned near Cyprus. The second seal, made on the King's return to England after his captivity, bears three lions passant guardant, which have been used ever since as the arms of England. The equestrian figure on this seal has a lion on the helmet, the first instance of the use of a crest.

In the second seal of Henry III., made after the cession of Normandy, Anjou, and other provinces to Louis IX., a sceptre is substituted for the sword in the hand of the seated figure, and the throne is surrounded by architectural decorations. From this date the general design of the seals is alike, and the only difference is in the varying character of the art. The seal of the Commonwealth is an exception, as it bears on the reverse a view of the interior of the House of Parliament, and on the obverse a map of England. The seal used by the Protector is more like a royal seal, as it has an equestrian effigy, well executed by Thomas Simon, but the lions of England are supplanted by a coat devised by Cromwell, viz.: quarterly, 1 and 4, the Cross of St. George; 2, the Cross of St. Andrew; and 3, the Harp of Ireland, with the lion argent of Cromwell over all in pretence.

#### PHILOLOGICAL SOCIETY.—(Friday, December 3.)

E. L. BRANDRETH, Esq., in the chair. Mr. C. B. Cayley read a paper on "Gender-forms," in which he endeavoured to show how the natural arrangement of sexual designations (first male and then female) might cause them to acquire different

phonetic forms, as when the Aryan feminine is distinguished by a strengthened vowel—or else to be associated with different pronouns; as in the Hebrew prefixes and affix, the English *he* and *she*, &c. He also traced the defective declension of the Aryan neuter noun to the fact that it had ordinarily no need to appear in a vocative construction. A long discussion followed, in which Messrs. H. Nicol, Furnivall, Russell Martineau, Dawson, Magnold and Brandreth took part. The Hon. Sec. announced that the paper on February 18, 1876, would be by Mr. Henry Sweet, on Pronunciation.

LINNEAN SOCIETY.—(Friday, December 3.)

DR. G. J. ALLMAN, F.R.S., President, in the Chair. The following papers were read: 1. On Polynesian Ferns of the *Challenger* Expedition, by Mr. J. G. Baker. Ten or twelve new species were described; but constituting no new genus, and mostly nearly allied to species already known. 2. Revision of the Liliaceae, by Mr. J. G. Baker. The present and final instalment comprised the tribes Anthericeae and Eriospemeae; the latter characterised by the woolly testa of the seeds, rare among Monocotyledons. 3. Botanical Notes from Darjeeling to Tongle, by Dr. C. B. Clarke. 4. On *Edgaria*, a new genus of Cucurbitaceae, by Dr. C. B. Clarke.

FINE ART.

*A History of Lace.* By Mrs. Bury Palliser. Third Edition. (London: Sampson Low & Co., 1875.)

A TASTE for lace is hardly to be classed among those follies which are the mere offspring of fashion, and retain but a temporary hold upon the fancy of woman-kind. The taste, indeed, has occasionally become a mania, and in times of general extravagance the two sexes have often vied with each other in the inordinate use of what is essentially a feminine adornment. Thus, in Elizabethan days, the ruff—that wire-supported erection in which the wearer's head looked like that of John the Baptist in a charger—was worn by gentlemen as well as by ladies of fashion, and a century later the lace bill of Queen Mary, which in one year amounted to more than 1,900*l.*, was exceeded by that of her stern-visaged husband. Sumptuary laws were of no effect in restraining the fashion, and the keenest satire was equally powerless. It would seem that one spirit of folly could only be expelled by the introduction of another, and so, when, as Addison tells us, women took to exchanging their Flanders lace for punch-bowls and mandarins, the newer mode of spending money gradually supplanted the older. Possibly we may see a similar alternation in our own days, for

"Multa renescentur quae jam cecidere, cadentque  
Quae nunc sunt in honore,"

and the china-mania, which dealers believe to have reached its height last season, may next season give place to a passion for lace. If it be so, ladies who have learnt to discriminate between the wares of Worcester and Bristol will have reason to thank Mrs. Palliser for teaching them also

"To know the age and pedigrees  
Of points of Flanders and Venise,"

and initiating them into secrets of thread-work which had been buried with their great-grandmothers.

But we should be doing an injustice to

Mrs. Bury Palliser's *History of Lace* if we at all implied that its value and interest were as fleeting as fashion. In truth it is a work of singular beauty and singular merit—at once an ornament to the drawing-room table and an addition to the library bookshelves. It cannot be said that the history of the fabric has been always that of progress, for, beautiful as are many of the modern examples of lace, they owe their beauty almost entirely to their close adherence to ancient patterns. The most successful of Mrs. Treadwin's designs (exquisitely engraved in Mrs. Palliser's book) are reproductions or adaptations of old Brussels or Venetian manufactures, and it seems to us that great good might result by encouraging the art in those localities in England—notably in Devonshire—where an hereditary aptitude for its practice still exists. The new code issued by the Education Department has increased the number of "special subjects" which may be taught in national schools; why should not lace-making be included among these (at least in those districts where it is the prevailing occupation) and proficiency be rewarded by an addition to the annual grant?

The plan adopted by Mrs. Palliser in her *History* ensures a clear and adequate treatment of her subject. She begins with a brief notice of needlework in general, and some useful observations on the terminology of the art. Lace, in the modern acceptation of the term, is a development of the open-work embroidery which was universal in Europe during the sixteenth century. The word itself did not acquire its present definite meaning until the reign of Henry VIII., for although in statutes of an earlier date the term occurs (as in 3 Ed. IV. cap. iv.), it then signified the braids or cords which, previous to the introduction of pins, were employed for fastening as well as for ornamenting dresses. The French term "*dentelle*" has a still later origin. The old word employed to designate the work was "*passement*," and it was not till fashion caused the fabric to be made with a toothed edge that the expression "*dentelé*" or "*à dentelle*" came into use, and gradually the single word "*dentelle*" took the place of the compound term. Mrs. Palliser concedes to the Italians the invention of point or needle-made lace, and to Venice in particular the greatest skill in the design and execution of its higher forms. Spanish point is scarcely less celebrated than that of Venice, to which it bears a close resemblance, but some of the work made by Spanish nuns in bygone ages has a distinct and very curious character. In England the manufacture of lace was widespread in the sixteenth and seventeenth centuries, and seems to have extended from Cambridgeshire to Devon and even to Cornwall, without omitting a single county in its progress westward. Whether the introduction of the art was due to Queen Katherine of Aragon (as a constant tradition in Bedfordshire asserts) or to the Flemings who settled in England during the persecution of Alva, it is impossible now to determine, but it is certain that the trade has, with very slight intermission, flourished among us for more than three centuries. Our limited space forbids us to enter into

details, and we must refer our readers to Mrs. Palliser's book, not merely for information about such well-known fabrics as the laces of Brussels, Mechlin, Alençon, Valenciennes and Honiton, but for a vast amount of recondite lore, gathered from all sources, and relating to the past and present history of the manufacture in every country where it forms a branch of industry. In justice to the authoress we must add that her copious references to original documents evince a wide range of research, and that her own pen, as well as the engraver's burin, has been handled with just that delicacy which the subject they illustrate demands.

CHARLES J. ROBINSON.

THE WATER-COLOUR INSTITUTE.

THE exhibition which opened on Monday last at the Water-colour Institute is one of the best that we remember to have ever seen there. It contains a number of extremely skilful efficient productions, a not overwhelming bulk of mediocrity, and only a moderate quantity of trash. This is good as exhibitions go, whether at the Institute or elsewhere. Messrs. Linton, Herkomer, Small, Gow, and Hine, and Mrs. Coleman-Angell, contribute potently to the merit of the collection. There is also a well-sized Rosa Bonheur.

Taking the figure-painters first, it is disputable whether Mr. Herkomer or Mr. Linton claims the foremost place. No doubt, however, the general capacity of Mr. Herkomer, and his intellectual hold upon various subject-matter, are much in advance of Mr. Linton's: to him, therefore, we give precedence. He exhibits on the present occasion three Swiss or Tyrolean subjects, a portrait, and four designs (two frames) named *Stained-wood Decorations*. Of the Alpine subjects, one is entitled *A Dilemma*. It shows two mountain-tourists, an English lady and gentleman, with their Alpenstocks, who have entered—for lodging or guidance—a cottage in which eight persons of both sexes and all ages are helping, or about to help, themselves with spoons from one dish of milk porridge: the only member of the household privileged to have her own milk-bowl apart is the white kitten-cat seated on the bench which projects from the wall. The precise "dilemma" in this case is probably the question: How are these exacting foreigners to be fed and accommodated, when nothing is in the house save milk and milk-porridge, without so much as separate platters to serve it in? At any rate, both the tourists and the natives look a little uneasy as to what shall next be done; the former pause on the threshold, and the latter do not rise to receive them. This little picture is excellent in lighting and otherwise. *The Poacher's Fate* has more of dramatic crisis than Mr. Herkomer usually gives. It represents a party of peasants who have sallied out to track their lost comrade—now at last discovered dead in a shelving mountain-path down which he has been hurled: his legs and his clutching fingers are seen—the rest is left undisplayed: his hat lies apart, and his gun. His wife, one of the exploring party, clasps her hands as her worst alarms are verified. There is, properly speaking, nothing melodramatic in this design: its subject, however, involves so much of startle and anguish—so much of the "shocking," as we commonly term it—that any presentment of it, even a not overstrained one, still strains the quality of art. *Siegfried Hubert Herkomer, a Sketch Portrait*, shows us a big determined child of six months old—his straw hat set with wild-flowers. The *Stained-wood Decorations* are in two diverse styles of treatment, but all in brown monochrome. The first contains two single figures—*Legend* and *Oracle*. "*Legend*" is an almost naked man in the prime of virile youth: he is blind, and stretches out his hands gropingly. A skull lies



near his feet: a viper, twined round his ankle, shoots towards the eyeless sockets. A scraggy raven brings for the man a wreath inscribed "Mystery." The figure of "Oracle" has a veiled head, the face-cloth blinding his upward eyes: the feet are straitened, the hands bound. His garland is of oak, his motto "Power." Some thought has evidently gone to these inventions: their artistic style is a little composite. It might be said to have (apart from what characterises Mr. Herkomer himself) something of Mr. Dante Rossetti: or perhaps a certain fusion between the manners of Leighton, Burne Jones, and Simeon Solomon, would express our meaning more recognisably. The second specimen of *Stained-Wood Decorations*, termed *Faun-Fancies*, is long-drawn in form, and—save for its vigorous management of lights and darks—not very satisfactory. There is no special "fancy" in the designs—which represent, first, a faun about to pipe to a wood-nymph; and, second, the same personages making love, with an air of satiety and depression by no means in character. Mr. Linton's principal work—one of the largest in the gallery—is named *Off Guard*: an officer and a couple of troopers, perhaps in the Thirty Years' War, whiling away their leisure in a large chamber opening out of a narrow corridor in some mansion under garrison or occupation. The burly captain stands, holding his staff behind his back: one of the troopers, an Italian or Provençal, with frizzly black hair, sings, touching a long-stemmed guitar—a handsome young fellow, who can play havoc with female hearts as well as with masculine lives; another trooper, with clasped hands, leans on the table, intent upon the stringing of a lute by a young man dressed in green. The black-costumed seneschal is seated, drawing faint whiffs from his pipe, and with a goblet of Rhine wine beside him; he has reached that period and condition of life when a certain tolerant cynicism seasons most forms of enjoyment. Somewhat removed from the whole of this group, a young handmaid with a tankard stands and listens. The arrangement is peculiar, in so far as the principal group, beginning at the left-hand corner of the picture, extends hardly beyond its centre: then comes the long stem of the guitar, the woman, and the chamber, and in the right angle the window with restricted outlook. This is the sort of arrangement which could not be managed with good effect, in default of much artistic aptitude on the painter's part: which is here forthcoming in ample measure. The picture is, indeed, a *chef d'œuvre* of its kind, and places Mr. Linton very high among those painters who succeed in doing well the class of work—picturesque interiors with figures noticeable for costume, and not insignificant in their action—which Mr. Haghe, the President of the Institute, has wrought at for so many years without becoming more than second-rate. There are three minor examples here by Mr. Linton: *On Guard* is about the best—a grand-looking young halberdier, strongly painted, without any marked peculiarity beyond his firm-set military pose.

Next to these two leading exhibitors we may name Messrs. Small, Gow, and Towneley Green. *The Gipsy Mother*, by the first-named, is a capital piece of sturdy truth. She is seated by the wayside suckling her baby; her weather-stained face, with a kind of habitual leer of scheming imposture, has a semi-Irish look; the kettle had lately been boiling hard by, leaving a trace of ashes on the grass. *The King's Messenger*, by Mr. Gow, will enhance the reputation of this very careful and minutely complete artist. The costume is about the time of Henri III.: the messenger is delivering a letter at a convent-gate in a town; behind stands a Franciscan, evidently not much inclined to assume the responsibility of receiving the royal missive. Two arquebusiers attend upon the messenger. This is really an admirable specimen of finished genre-painting. Mr. Green's principal work is *The Roadside Inn*. The passengers by a stage-coach of a hundred years ago

have entered the unassuming but well-kept hostel for their afternoon meal. Two clergymen are seated at the repast: one of them rigid and supercilious over his knife and fork, the other disposing of his viands with the heartiest goodwill. A young lady is also at the table, probably a new-made bride; her youthful husband is carving the pasty for her. Apart from the table are various personages not entitled to sit down with "the quality": one of them is a lass of about sixteen, who stands holding a scanty sandwich in her hand, having no order to give because no cash to spend. All this is well told in the clear, orderly, unobtrusive, but very definite manner which distinguishes Mr. Green.

Mr. W. L. Thomas has been particularly industrious in recording the sights and incidents of a Swiss tour; he sends no less than a dozen works, each of them having some genuine point of individuality, although the range of the whole set is a little too much on a slightly and showy level. Two very commendable specimens are *At Altdorf*, with a friar in the street, and *The Last of the Monks, a Capucin Monastery at Zug*, where we see three friars in the garden, under a true sunny effect, and with a quaintly gabled round tower behind, very solid-looking. The finest of all, however, is a landscape, *A Thunderstorm in the Alps*; an uncommon work, with a great deal of matter in it. In the centre of the solemn and wide-spreading scene comes a small flash of forked lightning, very white, with edges of steel-like sharpness—unilluminative and vicious-looking like a spitting viper. *The Wreck* is one of the most important works produced by Mr. Absolon; not free from his usual defects of laxity, yet making a fairly interesting picture out of a subject at once pathetic and pictorial in a high degree. There has been a tempest on the northern French coast; a lady, saved from the billows, is recovering consciousness, laid down beside a huge fire on the beach; a man, seemingly lifeless, is being carried to the same spot by the fishwives. The fierce firelight contrasts effectively with the rich but broken moonshine, and the other elements of the scene around; one well-observed touch of truth is the staring unshifting look of the eyes in the group on which the fire glares. Two careful little pictures, by Mr. C. Green, are *The Necklace* and *The Schoolmaster*—mending a quill pen: this is both precise and skilful in its lifelikeness. *Studio Furniture*, by Mr. Gregory, is also very exact and rightly pencilled, with a bright effect of light: *The Bride* is a well-handled sketch by the same artist. Two ladies, Miss Thompson and Mrs. Murray, contribute free and masterly sketches: by the former, *Bersaglieri*, *Vintage Sketch in Tuscany*, a car with two great white bulls, and *The Wine-press*, marked by clever directness of rendering; by the latter, *A Study of an Albanian magnate* seated, in a sumptuous crimson dress gold-broidered, a very telling piece of rapid work—also another *Study* of a battered-looking Albanian, worn and furrowed "more with toil than age."

The visitor may also look with pleasure at the following. Jopling, *Ida*, Mary Gow, *An Errand of Mercy*, sisters of charity traversing a country-road in charge of an ambulance. Staniland, *Caught*, a stalwart young officer in tender converse with a lady on the carriage-path leading up to a mansion, surprised by an elderly gentleman who may be the father, or perhaps the husband, of the yielding fair one: the best figure of the three is the officer, who has no possible excuse to make, and can only stand to his perplexed position, and abide the consequences. Also by the same artist, *Throwing the Cane*, *Caister Lifeboat*—a bold treatment of the immense spurt and splintering of the white angry sea-spray, and the massive unflinching men steady to their work. Guido Bach, *A Morning on the Chiaya at Naples*, a young mother with her infant by the sea-shore, about the best out of several rather slight and artificial, but to some eyes enticing, pictures by this painter. Bromley, *The greatest of these is Charity*: a lady

traversing, under a keen but not boisterous wind, a snow-clad country-side, carrying on her arm a basket for the relief of the poor. Carter, *La Cuisine*. Israels, *All Worn out*, a gloomy cottage-interior, feelingly sketched off. Skill, *Filomena*, an Italian Contadina. One of the most ambitious works in the gallery is that by Mr. Houston, *Death of Warwick the Kingmaker* at the Battle of Barnet: it is, however, far from meeting the higher demands of the subject—being an exhibition of plate-armour and other such subsidiary matters, executed with the tame exactness that might befit a group at Mdme. Tussaud's.

We shall return to this collection to notice the landscapes and other pieces.

W. M. ROSSETTI.

#### BARYE THE SCULPTOR.

Paris: December 4, 1875.

When Théophile Gautier died, and M. Lemierre conceived the idea of collecting, in a *Tombeau* like those printed in the sixteenth century, the lamentations of all the poets of all countries, Victor Hugo sent some splendid verses—the most solemn and touching, perhaps, he ever wrote. I was reminded of them the other day on visiting the posthumous exhibition of the works of the great romantic sculptor, and thinking of the gaps left in our ranks by the loss of Corot and Barye:—

"Oh! quel farouche bruit font dans ce crépuscule  
Les chênes qu'on abat pour le bûcher d'Hercule!  
L'âge éclatant va finir;  
Ce siècle altier qui vit dompter le vent contraire  
Expire . . . ."

Nothing is more true. "L'âge éclatant finit." The great champions of romanticism are falling one by one, receiving tribute from an admiring generation, it is true, but a generation that knows little either of their ardent love of study, their long poverty, their proud indifference to insult, their contempt for money that is easily earned and of honours that are dishonour, or of their pursuit of an ideal which is as unreal as a dream, and which makes the artist and the poet near akin.

Antoine Louis Barye was born in the year 1796 in Paris, where his father, a master goldsmith, was then settled. When he was of an age to be sent to school, the great revolutionary movement had already been quelled by Napoleon, who was more intent on multiplying regiments than schools. Barye learned nothing at all. But he was hardworking and intelligent, and gifted with a clear memory. Little by little he taught himself all that a man in his position ought to know, and was qualified to take his place anywhere with credit. When I first knew him he was over sixty-five years of age. He was middle-sized and powerfully built, with a big head rather sunk between his shoulders, and was always closely shaven. His small, sharp, black eyes and pointed nose, with the mocking expression peculiar to the nose of the true Paris *gamin*, betrayed what the thin, ironical, tightly-compressed lips seldom uttered. He spoke little on the juries on which the vote of his brother-artists often called him to sit, but with such polished good sense and calm firmness as terrified his opponents and always gave him the victory.

He worked when very young with an engraver of ornaments for military uniforms, and there learned that respect for manual labour which he never afterwards lost. In the retrospective sense of the word, he was a master stone-cutter and a master founder. He turned out all his models with his own hands. After the final fall of the Empire, which had forced him to join his regiment, he again worked for a manufacturer, and subsequently for Bosio, the sculptor, and competed several times for the prize of Rome, but happily just failed of success. His real education, which assisted his natural genius, he got in Gros' studio. Gros, with his strong passionate feeling for design, his knowledge of bold and life-like composition, is the real father of the romantic school. While he

believed and declared himself with perfect sincerity to be the disciple of David—David, who, during the period of the Revolution, had also, unknown to himself, been a romanticist—Gros took the most active share in the rising against a school that had forsaken the study of Nature on her ever-changing and expressive side.

I shall not dwell on Barye's work as a sculptor of the human figure. It was a line in which he showed great talent. He assimilated the Greek method of the best period with much more intelligence and personality than any other academician. But he did not rise to that height which is called genius, and which we shall find him reaching in his animals, especially of the feline tribe. There is a bust of a young man there by him which is powerfully conceived; but the stiffly arranged curls show that the feeble busts of the Roman decadence were the ideal of the sculptor of the Empire and the Restoration. His *Thésée combattant le Minotaure*, and *Thésée vainqueur du Centaure Biénor*, would alone suffice to establish the reputation of a sculptor, but are not without faults. Though the muscles are very prominent, the anatomy is cold. Though the limbs are correctly disposed, the heat of action does not burn within them. But the union of the human and the bestial nature is very novel. The two sitting or half-reclining figures of young men on the pediment of the *Pavillon* of the new Louvre, which faces the Pont des Saints-pères, are the best and simplest of his nude figures, and recall the Parthenon. His pediment is wanting in grace. The four groups, *la Paix* and *la Guerre*, *l'Ordre* and another imperial virtue, I forget which, which stand on shafts beneath and in front of the basements of the two principal *Pavillons* in the court of the new Louvre, are fine decorative masses. But on the whole an official order for sculptures intended to be put side by side with the works of others always proved fatal to his genius, which was pre-eminently original and personal. In a famous autobiographical letter published by Dr. Veron in his *Mémoires d'un Bourgeois de Paris*, Decamps regrets that no great decorative work was ever entrusted solely either to him or to Barye. A fact justly to be regretted. The mistake in these days is that by division of orders the State tries to surround herself with a number of small clients, instead of securing a few great ones by committing the entire work to one man of genius. Division in such cases is fatal to imagination.

Barye made a large equestrian statue of Napoleon I. for the town of Ajaccio. The model, which is here, is not remarkable. Barye was not an imaginative artist. He was a contemplative observer. He had never seen Napoleon, and represented him according to Charlet's tradition, in the famous grey overcoat that has rendered the type so popular. But of the Duke of Orleans, whom he had seen, he made a small equestrian statue, which, as regards observation of type, character, function, and habits, is quite a masterpiece. The Duke, represented as still young, is tall, thin, intelligent, and distinguished-looking, free from arrogance and conceit, and sits his horse well. Everything vouches for the probability of the likeness. It is a wonderful work, and is sure to find its way even into the most exclusive of sculpture-galleries. Beside it the *Amazone* ought to be placed in the riding dress of 1870, a cap with a veil tied round it, instead of the high hat now worn, and a long cloth habit which falls in most feminine folds. Also the group of *Angélique et Roger montés sur l'Hippogriffe*, a beautiful conception, the grace, movement, voluptuousness, and colouring of which do actually carry the mind back to the most charming passages of Ariosto. Supposing fancy to be the purpose of a work of art, it could not have been realised with greater taste and propriety than in this young knight carrying off on the saddle before him the naked form of his terrified lady-love. I shall not dwell on Barye's decorative bronzes, the clocks, candelabra, fire-guards, paperweights and candlesticks which form the commer-

cial part of his work. He did not understand business. He had a large family to support. The public wants useful articles. The same banker who would give several hundred francs for one of the above articles, however poor in artistic design, would refuse to have anything to say to Barye's animals, masterpieces of invention and casting, but which were of no use to him.

And now that we have come to the animals we can give ourselves up to unreserved and boundless admiration of work, absolutely new of its kind, which we shall never see repeated.

In 1831, Barye sent to the salon a *Saint Sébastien*, certainly not wanting in good points, but which no one remembers, and a *Tigre dévorant un Crocodile*. The second subject was condemned as ignoble in the eyes of the higher criticism. But it captivated the crowd and was greatly applauded. The following year he sent a bust of the Duke of Orleans, which shared the fate of the St. Sébastien, a statue of *Charles VI. à cheval arrêté par un fou dans la forêt de Mans*, and the model of the *Lion au Serpent*, the bronze cast from which, exhibited in 1833, finally established Barye's high reputation, and made the classical school cry out as though they felt the teeth of the dreadful animal in their skinny calves. The Duke of Orleans—who had already given Barye some figures to make for an *épergne* which, owing to the folly of Chenavard the architect, was never finished, and would have weighed 16,000 livres—the Duke of Orleans made the State buy the *Lion au Serpent*, and it was placed near the gate of the Tuileries gardens which opens on the Seine. The effect was tremendous. Ingres was troubled, and asked with scorn "How long it was since the Tuileries had been turned into a menagerie."

Artists excel in the kind of criticism which is, at the same time, a violent apostrophe and an involuntary encomium. Ingres had lived exclusively amongst plaster casts, stuffed animals, or creatures preserved between two sheets of paper. No wonder he was uneasy when this king of the desert entered the realms of art. It looks as if Barye, who was, however, far above such littleness, had intended to symbolise, in imperishable metal, the indignation of Nature against the critics who snap and snarl at the heels of their adversaries. The muscular strength and vigour of the lion are wonderful, likewise the disgust he shows for the reptile that writhes powerless under his heavy paw. His whole body seems to quiver from the wide turned-up jaws that disclose his terrible fangs, down to the very tip of the tail which lashes the sand. Never had any school made so much of a wild beast, or done such justice to his grand proportions, his breadth of muscle, powerful action, suppleness and splendid attitudes. In suppleness, Barye's animals of the cat tribe recall the horses' heads in the pediment of the Parthenon and the prancing horses in the frieze. But they are animals that man has tamed and polished, whilst to Barye is due the honour of having conformed to modern notions, which assign to animals a more important and more sensible part in creation than the Greek philosophy. He was filled with respect for these beasts of the forest and the desert, though he could only study them in cages or in the confined space of a menagerie enclosure. By a powerful effort of mind he succeeded in representing them in full use of their freedom, he dramatised their maternal instincts and their passions, their indifference, their hunger, their lying-in-wait for their prey, and drew not only a beast with bones, flesh, and claws, but also the scenes among which he lives and moves, *sub Divo*.

These bronzes are well known, no doubt, in England also. Your South Kensington Museum would do well to make a complete collection of Barye's works, as the Corcoran Gallery of Art in Washington and the Bordeaux Museum here have done. You must know his bears swaying themselves to and fro, his elephants trotting along with their heavy tread, his lions dragging a horse

to the ground, his tigers devouring a gazelle, that whole series of dramas in which the boa, the most cruel of all the actors, also plays his part. I mention them wholesale. But what none of your amateurs or museums possess—for Barye was always most unwilling to part with them—are his water-colour sketches, which have been exhibited here for the benefit of his family, and are to be sold with the small rough models in terra-cotta which are so fine in movement and so powerful in indication. His valuable and cleverly-executed wax models will likewise be included in the sale. Some of these sketches are most successful in colour. Others are heavy, though less so than his studies in oils, done in his old age. In all the effect is equally original and powerful. The backgrounds are of a severe description, mostly suggested by the masses of rock, the venerable old trees, the grey sandy tracts, the purple heather of the Forest of Fontainebleau. Barye, who was passionately fond of solitude, invested them with the sternness of the African deserts, the poisoned tints of the marshes of Asia, and the metallic hues of the American forests. The animals that inhabit these scenes, the serpents coiled up on the branches, the black panthers preparing to spring on their prey, the vultures gathered round the bleeding carcase, the bears climbing the trees, the stags, the roebuck, the fallow deer crossing the glades, the buffaloes crushed by the tiger at a bound—these animals are all engaged in fulfilling their respective functions under a sky in most instances dark and stormy.

The great artistic merit of these water-colour drawings lies in the plastic perfection they realise, and the natural impression they convey. There are a hundred drawings exhibited in the entrance-hall, which witness to the care Barye bestowed upon his work. They are preparatory sketches covered with all kinds of measurements, taken in the dissecting-rooms of the *Jardin des Plantes*, from the carcasses of the animals after they had been skinned, and from the skeletons. Attention is paid to every detail, nothing guessed at or left to chance.

The posthumous exhibition of Barye's works and the exhibition which preceded the sale of Delacroix's studio show wondrous intellectual activity unremittently applied to art. The lives of these two artists—who were born almost at the same time, became acquainted about the year 1825, and pursued their studies of animals together—both converge to technical education and poetical expression. Both were gifted with unusual health, patience and imagination, unusual in quality as in degree. Their works throw a light on our century, a light which has spread to other lands. Both were "men" as well as artists of genius. They applied for admission to the Academy instead of retaining the moral advantages of isolation. Eugène Delacroix was admitted after ten or twelve years of diplomatic negotiations; Barye, the second time he presented himself. The first time M. Bonnassieux, who, I believe, is still alive, was preferred before him; Barye, it is but fair to state, had not canvassed for votes in person, and had only sent his card round to the electors. He was instigated to this ridiculous course by Lefuel, the architect, who wanted thereby to make his peace with the authorities for having employed a mere sculptor of animals in the grand works of the new Louvre.

PH. BURTY.

#### ART SALES.

Messrs. Sotheby, Wilkinson, and Hodge sold, on the 29th ultimo and the following days, the valuable cabinet of Scottish coins, in gold, silver, and billon, formed by Mr. James Wingate, author of *Illustrations of the Coinage of Scotland*, perhaps the most important collection of Scottish coins ever disposed of, as it had been formed from the Lindsay, Foster, Bergue, Christie, and other celebrated collections which have been dispersed; and neither pains nor money have been spared to



procure the finest examples possible. The sale realised 3,263l. 14s.

MESSRS. CHRISTIE, MANSON, AND WOODS sold, on the 4th instant, a collection of pictures and water-colour drawings, the property of the late Rev. W. H. Turner and others. Guercino, *Christ and the Woman of Samaria*, 35 gs.; Guido, *Virgin and Child*, 33 gs.; R. Wilson, *Tivoli and Lake Albano*, a pair, 421 gs.; Baron H. Leys, *Holy Family*, 53 gs.; Leon F. Escosura, *Love's Messenger*, 57 gs.; J. Noerr, *Marauders*, 41 gs.; F. Brutt, of Weimar, *The Runaway Apprentice*, 112 gs.; A. H. Tourrier, 1872, *Drilling Recruits of the League*, 85 gs.; Mme. E. Muraton, 1872, *The Courtyard of a Château*, 105 gs.; J. L. Gérôme, his celebrated picture of the *Pifferari*, 510 gs.; J. B. Dicksee, *Hark the Lark*, 36 gs.; W. H. Brown, *Morning in Rothiemarches Deer Forest*, 42 gs.; R. S. Moseley, *A Board of Guardians*, 50 gs.; J. Clark, *Strayed from Home*, 105 gs., and *The Wanderer Restored*, 100 gs.; T. Creswick, *The Mill Stream*, 150 gs.; R. Andsell, *The Wounded Heron*, 90 gs.; Vicat Cole, *Near Woolmer Forest, Hampshire*, 100 gs.; W. P. Frith, *The Toilette*, 151 gs.; T. S. Cooper, *An Evening Party*, 335 gs.; E. Nicol, *The Day before Donnybrook*, 189 gs., and *The Day after Donnybrook*, the companion, 150 gs.; W. C. T. Dobson, *In the Garden*, 135 gs.; B. M. Leader, *On the Llugwy, North Wales*, 200 gs. Among the water-colour drawings sold, were: G. Barret, *A Lake Scene*, morning, 61 gs., and *A Classical Landscape*, 45 gs.; P. de Wint, *A Landscape with Cottage and Cattle*, 35 gs.; Copley Fielding, *A Gale at Sea*, 50 gs.; W. Hunt, *Bird's Nest and Apple Blossom*, 46 gs.; *Purple Grapes and Pear*, 38 gs.; and *The Christmas Pie*, 160 gs. S. Prout, *A Swiss Cottage*, Lavey, 43 gs.; D. Cox, *A Landscape with Pool of Water*, 110 gs.

On the 16th inst. and following days Messrs. Christie will sell the whole of the stock of the late Signor Calvetti, so well known for his judgment in works of art, Italian especially. He was the principal purchaser of the Barker collection of majolica, and leaves an extensive collection of every kind.

MESSRS. Sotheby announce for the 20th inst. the fine collection of the late W. T. Ashley, comprising much Chelsea and Sèvres porcelain, with other works of art.

On the 29th ult. to December 1 were sold at the Hôtel Drouot the effects of the late M. Maulaz, a passionate collector, whose ample fortune enabled him to secure the first-class specimens his correct taste led him to select. Among his other collections were some musical instruments of exceptional value. A violin of Antonius Stradivarius, dated 1714, sold for 7,900 fr.; and another, dated 1712, for 2,220 fr. An Alto, also by Stradivarius, dated 1727, 7,000 fr.; an Italian violin, dated 1550, and marked Stradivarius, 1,550 fr.; Counter Bass of Montagnana, 2,000 fr. His paintings were also sold.

At a sale on the 19th ult., a drawing-room suite of Aubusson tapestry, representing La Fontaine's Fables, sold for 2,020 fr.

#### NOTES AND NEWS.

CAPTAIN WARREN, R.E., has presented to the University of Oxford the Oriental coins which he collected during his travels in the East. They number altogether between 700 and 800, of which the greater part consists of Jewish, early Mohammedan, and Ayyubi coins. The proportion of valuable specimens is not large; but to the Bodleian the collection forms a useful addition, the Oxford Cabinet being very deficient in the Oriental series.

A NUMBER of ladies living in New York have formed an association for the purpose of raising a fund to erect a monument to the memory of

Washington Irving in Central Park. The monument is to be of bronze, and will be a full length statue of the poet and author. It will be made by Mr. J. Wilson McDonald, and will cost 26,000 dollars.

WE have been informed on good authority that we were in error in saying last week that the late painter, Mr. Houghton, had been twice married. He was only once married, and leaves three orphans.

AN exhibition of the pictures of the late Austrian painter, Joseph Selleng, has been opened at Vienna, and will close at the New Year. The collection contains 600 of his works, and includes specimens of the various styles in which he painted at different periods of his art-career. Landscape was Selleng's special forte, and among the best pictures in the collection are his studies of *Alpine Vegetation* and his *Snow Storms*. Selleng took part in the famous circumnavigation-expedition of the *Novara* in 1857-59, soon after which he spent six months in the Brazils for the purpose of studying tropical forms; and the influences of these special modes of training are perceptible in his numerous sketches of scenery in South America, China, and Australasia. In addition to the numerous pictures owned by private individuals, Selleng left at his death (last May at the age of fifty-one) nearly 1,000 studies, known as the *Novara* series, of which a small portion is being exhibited in the Vienna Academy of Art. These are mostly in chalks and sepia, or water-colours, and include views in Ceylon, Java, the Nicobar Islands, and many other spots as little known to the ordinary European artist.

A BAS-RELIEF representing the Genius of the Arts distributing crowns, the work of Mercie, will shortly be placed in the front of the Pavillon Visconti, where stood, before September 4, Barye's equestrian statue of the Emperor Napoleon III.

RHEIMS prepares for the year 1876 a retrospective museum in which will be exhibited objects of art dating to the end of the eighteenth century, collected at Rheims and in all the departments of Champagne. It will be opened from April 17 to June 19.

THE Imperial Museum in the Hermitage at St. Petersburg has recently been enriched by the acquisition of an ancient Greek golden helmet, slightly injured by fire, but of the most exquisite arabesque and filigree workmanship, which, from the presence of numerous gold coins of Alexander the Great, found with it, is conjectured to belong to the time of the Macedonian conqueror. This interesting relic was obtained in the course of last summer at Kertsch, the ancient Panticapæum.

THE French Government have taken the second storey of the Farnese Palace at Rome for the accommodation of the School of Archaeology.

M. FLAMENG has completed an etching of Mr. Seymour-Haden.

AN interesting exhibition of designs for plate, drawn in competition for prizes offered by the Goldsmiths' Company, is now open at the Royal Architectural Museum and School of Art, 18 Tufton Street, Dean's Yard, Westminster.

THE current part of *L'Art* is again devoted to Michel Angelo. In addition to woodcuts of his more frequently engraved works, there is one of his painting of the Fates in the Pitti Palace, another of a bas-relief from the Casa Buonarrotti of the Virgin with the Child on her knees, and a large etching by Greux of a lid to a casket embossed with figures. Woodcuts are also given of the statues of David by Verocchio and Donatello, on the page opposite that occupied by the David of Michel Angelo, thus giving an opportunity of observing at a glance how the same subject was treated by the three artists. A woodcut of a fine bust of Michel Angelo by Moulin consistently concludes the number.

THE Russian Academy of Fine Arts proposes to send its most promising pupils, who are compelled

by their small means to spend the vacation in the capital, to some more genial part of Russia, where they may have greater facilities for pursuing their studies during the summer months.

IN the *Gazette des Beaux-Arts* for December le Comte de Ris contributes an article on the late French artist Pils, illustrated by the clever woodcuts of Gillot. An engraving by Gilbert, after a picture by Vanloo, of himself and his family accompanies the text of an imaginary dialogue by M. Edmond Bonaffé on the apparent decadence of French art. A study of the Spanish artist Goya by M. Paul Lefort is commenced, illustrated by woodcuts and a fine etching by Lalauze, after a portrait of Goya by Lopez. The articles on "Jacquemart" and the "Antiquities of the Troad" are continued, and an interesting article on a unique impression of Marc Antonio's engraving of Amadeus, and a notice of some new publications, complete the number.

THE reputation of the series of etchings from pictures in the National Gallery, now appearing in the *Portfolio*, is well sustained this month by M. Richeton's exquisite reproduction of *The Cradle*, by Maes. The number also contains a good example of a more robust style of etching in a *Well at Orleans*, by M. Queyroy. Boulanger is the artist who employs this month the pencil of M. Ménard, and his article is illustrated as usual by a full page facsimile-engraving by M. Goupil. Mr. Hamerton's charming version of the simple story of Etty's life and work is brought to a close, as well as Mr. Beavington Atkinson's appreciative sketch of Müller.

THE Palaeographical Society has now its fifth part of Facsimiles of Manuscripts ready for distribution. It contains two more plates from the Homer, and specimens of the old Latin fragments of St. Luke and the Josephus on papyrus, in the Ambrosian Library of Milan. Plates are also given from the "Book of Kells," preserved in Trinity College, Dublin; and from Greek and Latin manuscripts of the tenth, eleventh, and twelfth centuries. The Oriental series of facsimiles is also nearly ready, and will be issued very shortly.

THE *Times* states that the trustees and director of the National Gallery have accepted the munificent bequest of pictures by the old masters made by the late Mr. Wynn Ellis, upon the conditions contained in the will. The pictures accepted will be hung in a separate room for ten years.

#### THE STAGE.

MR. SOTHERN is coming among us again for what may fairly be described as a "starring" engagement, since he will appear for three weeks only, and in familiar pieces which have been tried and retired on many stages during many years. Arriving on Boxing-night he will present himself for a few evenings as the hero of *Garrick*, then of *Home*, then of *Our American Cousin*, and will, we imagine, leave the Haymarket without producing any of those hitherto unacted pieces which are supposed to be at his command.

THE only "first night" of importance during the present week was Wednesday, and the attraction then was at Liverpool, instead of in the Strand. Under the title of *Miss Gwilt*, a dramatic version of Mr. Wilkie Collins's *Armada* was produced at the Alexandra Theatre, Miss Ada Cavendish acting the principal part. Accounts of the performance had not reached us at the time of going to press; but it is understood that Miss Cavendish expected from the part as much as she received from that of Mercy Merrick. If also she gave it as much, the representation must have been a fine one. We shall see it, in all likelihood, in London, immediately after Christmas.

ON Saturday Miss Ada Swanborough took her benefit at the Strand, and that was made the occasion for the revival of *A Lesson in Love*, a

pleasant comic piece by Mr. C. S. Cheltnam, which at the present moment holds its place in the play-bill, and is followed—as on Saturday night—by the extravagant afterpiece which is a potent attraction to Strand playgoers. *A Lesson in Love*, itself, while not presenting any peculiar claims to originality of thought or treatment, is a neatly constructed and neatly written little comedy, and it displays Miss Swanborough to more advantage than do some of the pieces in which she is wont to appear. The fascinating widow—Mrs. Sutherland—is a favourite old type: one to which during the last dozen years Mrs. Stirling and Miss Herbert have perhaps on our own stage done the fullest justice. Miss Swanborough's performance is creditable: it is hearty and spirited.

MISS LUCY BUCKSTONE makes her first appearance in London on Boxing-night, at the Haymarket Theatre.

MR. TOM TAYLOR'S *Anne Boleyn* will probably be produced at the Haymarket during January, with Miss Neilson in the leading character.

*The White Cat*, at the Queen's Theatre, adds nothing to our stock of intellectual entertainments, and for all the applause with which it was greeted on its first production, it may be questioned whether it can really be a successful thing to adapt, for any theatre other than the Alhambra, those spectacular pieces which an indulgent censorship leaves attractive in Paris. *The White Cat*—the old fairy story of *Fortunio*, told in three acts and a prologue—owes its English dialogue to Mr. Henry S. Leigh, its music to Mr. Emile Jonas, its ballets to Mdlle. Roseri, its costumes to we forget what famous dressmaker. The words are lengthy, the story drags necessarily in obedience to the exigence of stage display, the splendour is at the best barbaric rather than tasteful.

Too late for notice in our present issue were two performances of intellectual intention, on Thursday, the one at the Haymarket, the other at the Court. At the Haymarket Mrs. Theodore Martin (Miss Helen Faucit) appeared in Mr. Martin's version of Henrik Hertz's Danish drama, *King René's Daughter*; and in Sloane Square was produced Mr. Gilbert's latest fairy comedy, *Broken Hearts*, as to the scope of which there have already appeared a few lines in our columns.

THE withdrawal of *Married in Haste*, in the course of a week or two, to make way for the appearance of Mr. Sothorn, will deprive us of perhaps the best comedy—certainly the best but one—that Mr. Byron has written; a piece of strong and consistent dramatic interest and of vivid dialogue—a piece, moreover, quite excellently acted, and which, because of its union of these qualities, no reasonable playgoer should neglect to see. In due time, no doubt, Mr. Byron's comedy will be revived; but meanwhile it will have to be chronicled that it failed to reach its one hundredth night, while others of his productions, unmistakeably inferior to it, reach with ease their three hundredth.

THE pantomimes this year at the two great theatres are *Cinderella* and *Whittington and his Cat*. *Cinderella* will be played at Covent Garden, *Whittington* at Drury Lane.

MISS SOLDENE's benefit is fixed for Thursday next, at the Park Theatre, which, since her appearance there, has had more success than has before attended it.

DEJAZET has been buried in Père la Chaise, near the willow which marks the grave of Alfred de Musset. There was first on Saturday a service at the church of the Trinité. Outside the church, ten thousand persons waited to see the coffin of a woman who had amused their grandfathers. Inside, were admitted by ticket all who had special claims to hear the funeral service. The attendance of women—some of whom presumably appeared as much from curiosity as respect—was more

numerous than that of men, but among the men were noticed Alexandre Dumas, Emile Augier, Camille Doucet, Victorien Sardou, Théodore Barrère, Meilhac, and Halévy; and among the women were the most celebrated actresses of Paris: Mdlle. Delaporte, Mdlle. Sarah Bernhardt, Mdlle. Croizette, Mdlle. Blanche Pierson, Mdlle. Marie Laurent, and Mdlle. Fargueil. M. Blavet, of the *Gaulois*, pronounced in Père la Chaise the funeral oration, in which he dwelt eloquently upon the common opinion that "the feverish existence of the artist is incompatible with the virtues of the hearth." "Thank God," he exclaimed, "that prejudice daily receives many consoling denials. Only yesterday, Déjazet herself was a living protest against it, and it will be her truest glory that men will be able to say of her, 'Sous le fichu de Lisette, battait le cœur de Cornélie.'" And so, with like expressions from those who considered that M. Blavet, of the *Gaulois*, had not said quite enough, closed the last scene at Père la Chaise; and the whole history of the modern French stage lies between that and Déjazet's first scene nearly seventy years ago. Like other artists, she had three periods. In the first, she was an attraction; in the second, a talent; in the third, a tradition.

MONSIEUR FECHTER is going to play in French in New York.

MDME. JUDIC is, after all, not to leave Paris for St. Petersburg.

ENCOURAGED by the success of the classical repertory when performed by artists of genius, an artist of talent—Mdlle. Agar—is coming to Paris from the provinces. Mdlle. Agar was for several years at the Odéon. Before the war she entered the Français, where she is remembered more for her declamation of warlike verse than for her performance of classic drama. At the Français, in a word, she was not successful, and from it she went into the country. Organising a travelling company, she performed for a year or two in the great towns, and, quite as often, in the smaller ones. Last year she was in London, and we gave at the time some account of her performances, which, excellent though they were of their kind, commended themselves more to the students of Harley Street and of York Place, than to those who had dipped into the French drama of the day, and had seen the irritability of our time illustrated by the feverish art of Desclée. And now, coming again to Paris—though it will be but for awhile—Mdlle. Agar will appear at the Renaissance, in classical matinées. She is not to be the only attraction. M. Regnier, who from being the leader of the Français, has now ceased even to direct its stage arrangements, has promised to lecture on Molière and on Modern Comedy, while the witty Monselet proposes to discourse on Marivaux. And, late in her day, Mdlle. Fargueil, weary of melodrama, hesitates whether or no she shall appear as the Celimène of the *Misanthrope*.

A ONE-ACT comedy of no great pretensions has been brought out at the Français. M. Edouard Pailleron—a writer hitherto esteemed quite as highly as his abilities warrant—is its author; and its name is *La petite pluie*—in allusion, of course, to the proverbial saying about the weather, *Petite pluie abat grand vent*. From a ball in the South, M. de Nohant has eloped with the Countess Jeanne, and the truants, in evening dress, suffer cruelly from the cold on their happy flight, and hardly have they arrived at the shelter of the inn of Cabasse when the Baronne Julie follows hard upon them. The Baronne Julie—played by Mdlle. Arnold Plessy with inexhaustible humour and wisdom—is a woman who was herself, once upon a time, very near to a similar elopement. A little thing—the "fine rain" of the proverb—had dissatisfied her with her lover; a petty physical blemish observed with disgust at a moment of indecision. It was nothing more than a spot on his nose—but it saved her character. Rich with this experience, the Baronne Julie comes to

argue with her misguided friend and with the gentleman who in "a coat of ceremony" has braved the rigours of the night. She talks to them of illusions and of certain repentance, but they are wild, and she must bring to bear upon them some potent "prose." Shortly there enter to them the gens d'armes—authority symbolised by three-cornered hats, which strike terror into the minds of the romantic couple, as, hearing themselves called upon (through the Baronne's device) as accomplices in some smuggling adventure of their hostess of the inn, they conjure up visions of the correctional police, and of the vulgar *finale* of a committal. The "fine rain" of the Baronne has kept off a storm, and the young countess is led back to a husband who is indifferent to her, but also to the comforts of home and the consideration of her friends—to a cosy drawing-room, and a cup of tea, and forgetfulness of erring romance. There is little in the story, but there is much in the acting; Febvre doing well as the finally rejected lover, Mdlle. Broisat pleasantly in the part of the convinced young woman, Mdlle. Samary very spiritedly in that of the peasant innkeeper—her first original "creation," as they say—and Mdlle. Arnould Plessy managing the business of conviction with the utmost skill of an indulgent woman of the world, with the audacity of recognised position, and the continual liveliness of a keen and playful observer of weaknesses she has long since laid aside.

A NEW five-act piece by Denayrouse and Ohnet is announced at the Théâtre Historique. M. Denayrouse is the author of *La Belle Paule*: a very slight comedy in verse, which was fortunate enough to find its way into the Français, which some more meritorious productions of similar length have not yet succeeded in reaching.

THE manager of the Théâtre Français—M. Emile Perrin—has been dangerously ill.

WE hear from New York that Mr. H. J. Montague, Mr. George Honey, and Miss Ada Dias have been appearing in *Casto*: Mr. Montague having as the Georges d'Alroy of that play achieved greater success than in any other performance. He has managed, they say, in this character, to add tenderness to good manners and irreproachable costumes. Miss Dias, in Miss Foote's plaintive character, is deemed sufficient; Mr. Honey's representation of the drunken father being hardly so much appreciated.

THE *Figaro* states that a West Country paper, commenting on Mr. Eldred's performance of Micawber, philosophically remarks that "time had not permitted of the company making themselves thoroughly *au fait* with the drama in which the character occurs, but as the other parts only form a setting to the great Micawber himself, this was of less importance, and the acting of the principal performer covered all deficiencies." This would have been news to Mr. Dickens, who was far from considering Peggotty and little Em'ly as "dummies," and it affords a very remarkable instance of some provincial appreciation of the first needs of a dramatic performance. Theatrical criticism will have to mend its ways in the provinces before the minor performers consider it necessary to know their parts. Or rather, we suspect, the performers are generally more competent than their indulgent critics.

IN the course of his recent articles addressed to the American public on the subject of International Copyright, Mr. Charles Reade threw out a hint that American authors should combine with the English movement on this subject. In response, an influential section of American writers, headed by the poet William Cullen Bryant, have offered themselves as members of the Association to Protect the Rights of Authors, with which Mr. Reade is connected. The matter is, we believe, to be considered at a meeting of the Association on Wednesday next.



## MUSIC.

*History of Music, from the Christian Era to the Present Time: in the form of Lectures.* By Frederic Louis Ritter, Professor of Music at Vassar College. (London: Reeves & Turner, 1875.)

*Beethoven's Pianoforte Sonatas, explained for the Lovers of the Musical Art.* By Ernst von Elterlein. Translated from the German by Emily Hill. With a Preface by E. Pauer. (London: W. Reeves, 1875.)

*Aus dem Concertsaal.* Von Eduard Hanslick. (Wien: Wilhelm Braumüller.)

The present work may safely be pronounced a really valuable contribution to the history of music. It would be obviously out of the question, within the limits of a moderately thick octavo volume, to deal at all exhaustively with so voluminous a subject as that which Professor Ritter handles; nor has he attempted such an impossibility. Complete biographical details must be sought elsewhere; it has often been found necessary to dismiss with six lines a composer to whom as many pages might profitably have been devoted. The aim of the author has rather been to trace the influence upon the art of the different schools of composition and of the chief composers individually. Each epoch in musical history is made the subject of a distinct lecture; and the scope of the work will be best understood if the headings of these lectures are given. They are:—

"1. The Gregorian chant, the Folk-song, Troubadour song, and the invention of harmony; from the Christian era to the latter part of the fourteenth century. 2. The old Flemish, German, English, Italian, and Spanish schools (the great epoch of Catholic church-music and the Madrigal); from the latter part of the fourteenth century to the death of Palestrina. 3. The Oratorio, including the Passion, the Mystery, and Miracle plays, and Protestant church-music; from the twelfth century to the death of Schumann. 4. The Opera, from its first invention in Italy to the death of Gluck. 5. The development of instrumental music from the sixteenth century to Haydn. 6. Catholic church-music from the death of Palestrina to our own time. 7. The Comic Opera. 8. The Opera from Mozart to Wagner. 9. Instrumental music—the epoch of Philip Emanuel Bach, Haydn, Mozart, and Beethoven. 10. Instrumental music—some of Beethoven's contemporaries and successors up to Liszt. 11. Musical Literature."

A great merit of Professor Ritter as a musical critic is the catholicity of his taste; he is able to appreciate that which is good, from whatever source it may come. While on the one hand he is ready to admire all that is beautiful in the most recent development of the art under Liszt, Berlioz and Wagner, he is not one of those irrational partisans who hold that everything before Beethoven is, in the American phrase, "played out." Neither, on the other hand, is he one of those wholesale enthusiasts who accept anything and everything without discrimination. He has the happy faculty of not only perceiving himself, but also of making clear to others the salient points of distinction between the styles of various composers. His remarks on the three great masters of instrumental music, Haydn, Mozart, and Beethoven, are excellent, but too long for quotation. Mendelssohn is, we think, very justly appreciated, as one of the

most perfect masters of the form and technique of composition, but as inferior in depth of feeling and expression to Beethoven, Schubert, and Schumann. To the discussion of Wagner and his art-theories some twenty pages are allotted. The author is on the whole a "Wagnerite;" that he is not one of those unthinking worshippers whose advocacy has done the cause of their idol more harm than good, will be seen from the following extract (pp. 335–36):—

"That Wagner has formed his style without receiving any important valuable suggestions from the musico-dramatic works of his predecessors is not the case. Gluck, Mozart, Spontini, Weber, Marschner, Meyerbeer, and Beethoven have partially inspired him, and served as a starting-point to his efforts. Whether the form of the drama, as created by him, will eventually supplant the opera form, as cultivated by Mozart, Weber, &c., must be left to be settled by future times. Much in Wagner's dramas, in spite of all unprejudiced admiration for those works, must be pronounced monotonous and rather tedious: the 'endless melody' in its stern progression, in spite of all rational truth, often raises in the mind of the auditor-spectator a timid desire, here and there, for the refreshing impression of 'a little music.' Mozart, accepting on the one hand much of Gluck's rigid manner, on the other gave the whole style, by means of his great musical genius, a new charm, and an exquisite ideal expression, without neglecting truthful dramatic characterisation. Another Mozart, without coming in great conflict with Wagner's theory, might possibly lend some portions of Wagner's works more ideal life and a sweeter charm. Notwithstanding all the theatrical problems and experiments that agitate the art-horizon in seeking the right path that leads to truth, the supreme idea of all art-works must be the beautiful in its truest and most ideal expression. The domain of the beautiful, not being limited in its formal development, is not narrowed down to the egotistical system of one school, of one man, however great he may be in his special sphere. The domain of the art-spirit is as boundless as the idea of the universe."

It would be quite impossible within the limits of this article to touch on a tithe of the valuable material contained in this volume. With regard to facts and dates the author is in general trustworthy, but the book contains several errors, due probably to imperfect revision of the proofs. Thus the date of Mozart's death is given (p. 275), as 1792 instead of 1791; Gluck is called Glück (p. 15), and Carestini "Carestoni" (p. 318). Such mistakes, however, can easily be rectified should the book, as it well deserves, reach a second edition.

It is unfortunately quite impossible to say a single word in praise of Herr Elterlein's explanation (?) of Beethoven's sonatas. The principal feeling produced by the work is one of doubt as to which is the worst nonsense, the original or the translation. This is strong language, but it is perfectly easy to justify it by a few quotations, the number of which might easily be doubled. Herr Elterlein says (p. 67) that the two sonatas Op. 49 "are deeper than Op. 14;" whereby he simply shows that he does not understand Op. 14 at all, as, indeed, is clear from the remark he makes upon it (p. 49), that "the whole of the second sonata might be unhesitatingly ascribed to Haydn, while the first is a little more independent, but so little that, although it would do honour to the pupil, it does none to

the master." The last part of this sentence is decidedly obscure. Beethoven, it is known was Haydn's pupil; does Herr Elterlein mean that the sonata would do honour to Beethoven but not to Haydn? Again, every musician knows that one of the great characteristics even of Beethoven's earliest works is the originality of the Minuet and Scherzo. Herr Elterlein says (p. 118) that in a great number of the sonatas this movement "might just as well have been omitted, without interference with the collective form of the sonata," and that it "seems to exist only because the four-movement form happened to be in vogue then"! When not absurdly wrong, the author is frequently incomprehensible. What, for instance, is the meaning of the following (p. 25):—"Köstlin says that with Beethoven music, being a reflection of himself and his connexion with the objective world, is alike the attraction and repulsion of the subjective through the objective into the innermost and all-pervading ego"? If this is a fair sample of Köstlin's usual style, we hope it may never be our painful duty to read his works through. Again, on p. 33 we are told of the slow movement of the sonata in A, Op. 2, that "deep agitation in company with entire quietness runs through the movement," which is sheer nonsense. On p. 100 we read of the sonata, Op. 110, that "the explanation in words, which can only be but a hint of the meaning, increases in difficulty, and a certain reserve towards those veiled figures is necessary, if we would not lose ourselves in absolute phantasma." How this operation is to be performed we are not told.

How much of the unintelligibility of these quotations may be due to a bad translation it is difficult to say without the original text before us; but even without this it is possible to affirm that the English version could not easily have been much worse than it is. In the first place, Miss Hill, unfortunately, does not write correct English. A few examples will prove this at once. "Mozart, the man, has long conquered the struggle" (p. 22); "the mind collects itself into quiet resignation" (p. 39). "Beethoven treats the variation form in a totally different manner than Mozart does" (p. 54). "What Titian power we have before us!" (p. 101)—by which is evidently meant "Titanic." And what is the meaning of "a new scene of very tense character presents itself" (p. 90)? On p. 81 is found the following nonsense: "What else does that earnest manner say to us which appears first in D, then in C major?" By retranslating this sentence into German we find that no doubt the original of "earnest manner" was "ernste Weise," and Miss Hill should know enough German to be aware that "Weise" means a strain or a melody, as well as a manner. There are several other doubtful points in the translation which could only be cleared up by a reference to the original. It is not worth while to enlarge upon such mistakes as calling Beethoven's patron "Count Wallenstein" instead of Count "Waldstein," because no amount of corrections would make the book worth reading. It is one of the most foolish we ever had to review.

It is quite a relief to turn from the incompetence and high-flown obscurity of Herr Elterlein to the sterling common-sense of such a writer as Dr. Eduard Hanslick. In his *Aus dem Concertsaal*, which forms the second part of his "Geschichte des Concertwesens in Wien," the eminent musical critic of the *Neue Freie Presse* has reprinted a large portion of his newspaper articles written between the years 1848 and 1868. Here may be found notices of the first performances in Vienna of all the most important works produced in Germany during the period referred to. Compositions of Mendelssohn, Schumann, Gade, Berlioz, Liszt, Wagner, Rubinstein, Volkmann, Bargiel, Hiller, Lachner, Raff, Brahms, and other living composers are all criticised in this book, which also gives articles upon works of the older masters from Bach downwards. The very variety of the book renders it impossible to give an adequate idea of its contents. Dr. Hanslick is musically somewhat conservative in his tastes. With the school of the "Zukunft" he has little or no sympathy; and some of the severest attacks in his book are directed against the works of Liszt. Of Brahms, on the other hand, the author in several places speaks with high admiration. Not merely, however, are composers and compositions criticised; we find also records of the various appearances of distinguished performers. There is hardly an artist of European reputation, whether as a vocalist or instrumentalist—excepting those singers who devote themselves exclusively to the stage, for the present work does not deal with the opera—on whom some notes are not given. Very interesting it is in the record of the year 1849 to find an account of the "Child prodigy" Wilhelmine Néruda, now well known to our readers as the first living female violinist, Madame Norman-Néruda. Unfortunately, this most charming volume is one from which any short quotation is impossible; to do it justice it would be needful to reprint at least a column. It is a book which one can dip into at any odd ten minutes; wherever it is opened one is sure to find something worth reading. Much, of course, refers to what is of past interest; the names of many performers are mentioned who in this country are nothing more than names, while many are altogether unknown here; but enough remains to make the work thoroughly enjoyable, apart altogether from its great value to the musician from a historical point of view. Dr. Hanslick's style, moreover, is eminently readable, and altogether free from that dryness by which a considerable portion of German literature is characterised. A selection of the articles would be far more worthy of translation into English than such a book as Herr Elterlein's.

Ebenezer Prout.

#### MUSIC NOTES.

OWING to the miserable state of the weather, the performance of Professor Macfarren's oratorio, *St. John the Baptist*, at the Crystal Palace last Saturday afternoon, attracted but a small audience. The wonder, indeed, is almost that anyone was present at all. The work itself has been noticed in some detail in these columns on the occasion of the performances last year at the Sacred Harmonic

Society's Concerts, and at the Leeds Festival; it is, therefore, needless to repeat what was said on those occasions. The performance on Saturday was, on the whole, a very good one; though as the snow kept many of the ladies of the chorus away, the trebles were in places somewhat overbalanced by the tenors and basses. The solo parts were sustained by Madame Lemmens Sherrington, Madame Patey, and Messrs. Wilford Morgan and Wadmore.

HERR WILHELMJ was again the violinist at the last Monday Popular Concert. This great artist gave a truly magnificent reading of Bach's Chaconne for violin without accompaniment—one of the most difficult solos ever written for the instrument. Herr Wilhelmj's performance was alike above reproach as regards intonation and "reading." He also led Mendelssohn's string quartet in E minor, Op. 44, No. 2, one of the finest of its author's contributions to chamber music, being supported by Messrs. Ries, Zerbini, and Daubert. Madame Essipoff, the pianist of the evening, played Mendelssohn's prelude and fugue in E minor, and (with Messrs. Wilhelmj, Zerbini, and Daubert) Schumann's pianoforte quartet in E flat. Next Monday's concert will include, among other things, Weber's lovely and romantic pianoforte sonata in A flat, to be played by Mr. Charles Hallé.

As briefly intimated in last week's ACADEMY, the revival of Sophocles' *Antigone* with Mendelssohn's music is to take place on Tuesday at the Crystal Palace. The work was first produced in this country at Covent Garden Theatre in January 1845, under the direction of Mr. G. A. Macfarren, the principal parts being then sustained by Miss Vandenhoff, Miss Cooke, Mr. Vandenhoff and Mr. Archer. The present cast is as follows:—*Antigone*, Miss Geneviève Ward; *Ismene*, Miss Carlisle; *Creon*, Mr. J. Ryder; *Haemon*, Mr. C. Creswick; *Tiresias*, Mr. A. Mathison; *Sentinel*, Mr. Howard Russell; *Chorus Speaker*, Mr. Dolman. The chorus will consist of forty picked voices under the direction of Mr. W. Gadsby, while the orchestra will be that of the Crystal Palace, conducted by Mr. Manns. An endeavour will be made to approximate the stage arrangements, as far as possible, to those adopted by the Greeks. It will be, of course, impossible to place the chorus, according to the ancient plan, in the orchestra; but they will occupy the front of the stage, the action taking place on a raised platform behind them. The performance is to be repeated on Thursday, and it is intended, in consequence of the interest excited, also to produce the *Oedipus at Colonus*, and probably other classical plays, in a similar manner.

MADAME ESSIPOFF's second recital took place at St. James's Hall on Wednesday afternoon, when the eminent pianist brought forward Beethoven's last pianoforte sonata (Op. 111 in C minor), and smaller pieces by Bach, Handel, Scarlatti, Schubert, Weber, Bennett, Volkmann, Chopin, and Liszt. Madame Essipoff was in her finest play, and her performances were warmly applauded by a very large audience.

A CHORAL festival was held in Westminster Abbey on Wednesday afternoon in aid of the Choir Benevolent Fund, the object of which is to provide relief for the widows and orphans of the organists and lay-clerks of cathedrals and collegiate churches.

THE performance at the Concert du Châtelet last Sunday week of Berlioz's extremely difficult "Romeo and Juliet" symphony is stated to have been very good, and to have met with such success that the work was announced for repetition last Sunday.

THE museum of the Conservatoire of Music at Paris has just received an addition of much interest to musical antiquarians. This is one of the now obsolete flutes known as "flûtes à bec," which were blown at the end instead of, as now,

at the side. The specimen in question is fifty centimètres in length, and is made of a single piece of white marble. It is handsomely decorated, and is supposed to be of Italian origin.

At the sixth Gewandhaus Concert in Leipzig, a new symphony by Friedrich Gernsheim was performed for the first time, but met with rather a cold reception.

THE report which has lately appeared in many papers that Wagner's newly built house at Bayreuth, to which he has given the somewhat fantastic name of "Wahnfried," was for sale, is contradicted by the *Bayreuther Tageblatt*. It is stated that the house which is really to be sold is only that which Wagner has occupied during the building of his new residence.

THE first of the series of "Wagner performances" at the Vienna Opera took place on the 22nd ult., when *Tannhäuser* was given with the alterations made by the composer for the occasion of its production at Paris. These alterations chiefly affect the overture and the opening scene in the Venusberg. Contrary to general expectation, the work was conducted, not by the composer, but by Hans Richter. Wagner confined himself to superintending the preparation of the work, and declined an invitation to conduct, saying that he did not think it right to deprive the regular conductor of the honour.

HERR VOGL, one of the most distinguished of German operatic tenors, recently celebrated at Munich the tenth anniversary of his first appearance on the stage. He had been previously a schoolmaster, and his first performance was as Max in the *Freischütz*. It was in the same character that he appeared on this occasion, and the part of Agatha was sustained by his wife.

ON the 27th ult. the theatre at Barmen, which was only opened last year, was completely destroyed by fire through the explosion of a boiler attached to the heating-apparatus. Several workmen lost their lives, and nearly a hundred persons are thrown out of employment.

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